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HORACE
EPISTLES

PLAISTOWE AND WATT

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HORACE: THE EPISTLES

HORACE

THE EPISTLES

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PREFATORY NOTE.

In this Edition the commentary on the "Ars Poetica" is by Mr. A. F. Watt, that on the rest of the Epistles by Mr. F. G. Plaistowe.

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INTRODUCTION.

§ 1. Life of Horace. Quintus Horatius Flaccus, born December 8th, B.C. 65, was the son of a freedman, a *coactor*, or collector of moneys, occupying a small farm at Venusia in Apulia. The birth of Horace occurred after the enfranchisement of his father, so that he was *ingenuus, i.e.* the son of free parents; but nevertheless he incurred some cavil on the score of his parentage. At the age of twelve or thereabouts he was brought to Rome to receive the best education the city could give, and thus instead of attending the country school whither many of his superiors in station went, he became a pupil of some of the leading teachers of the senatorial and equestrian youth. In particular he records his school days with one Orbilius, whose cane was always in his hand. He went to Athens at the age of eighteen, that being to Rome what the English Universities are to us; and there he studied the Epicurean philosophy, which he afterwards professed. While there, he heard of the assassination of Caesar (B.C. 44), and the flight of the murderers, one of whom, Brutus, met Horace at Athens, and appointed him to the command of a legion in the army of the republican party. That army was routed at Philippi B.C. 42, and amongst the rest Horace left his shield behind him and fled for his life. When the victorious party of Octavianus (Augustus) shortly afterwards issued free pardon to the mass of the republicans, Horace immediately returned to Italy. He found himself ruined,—his father dead, his farm confiscated, and himself without influence or property. He took the post of a clerk to the Quaestors, and turned to

composing Satires, the only field of literature not already occupied by some contemporary writer. His verses caught the attention of Vergil and Varius, who introduced him to Maecenas. The latter was, with Agrippa and Messala, at once a leading political figure and a warm patron of literature. He introduced Horace to the highest literary society of the time, including at different dates, besides Varius and Vergil and many lesser lights, the great names of Tibullus and Ovid. Propertius too was probably an acquaintance, but not a friend, of Horace. His patron also presented Horace to the Emperor Augustus, whom the poet long treated with respect without affection; and finally Maecenas gave him a small estate amongst the Sabine Hills, about fifteen miles from Tibur. Here and at Rome the poet spent for the most part the remaining years of his life, dying on November 27th, B.C. 8, a few weeks after Maecenas.

§ 2. **His Writings.** In giving his son so liberal an education the father of Horace must have trusted that he would one day turn it to good account. Unfortunately, the death of Caesar and the subsequent civil war occurred just at the period when the worth of that education would under happier circumstances have shown itself; and, as we have seen, Horace was driven to the merest drudgery for a living. His own disgust may have led him to indulge in the Satires, of which the first book probably appeared about B.C. 35. The second book followed in B.C. 30, and in the same year—the year after Augustus overthrew his last opponent, Antonius, at Actium—appeared the first of Horace's lyric compositions, the Epodes. The poet no longer had any excuse for writing satire, as he was already able to address Maecenas as *amice*, and was on the high road to fortune. The first three books of the Odes appeared before the end of B.C. 23; in B.C. 17 was written the *Carmen Saeculare*, an Ode to be sung at the celebration of the *Ludi Saeculares*, or Centennial Games; and between B.C. 17 and 13 was composed the fourth and last book of the Odes.

The Epistles—letters to various friends in the form of verse—are in two books: the first was published in B.C. 20; the date of the second is uncertain: only one thing is clear,

that it was not contemporaneous with the Fourth Book of the *Odes*, but was written either between B.C. 20 and B.C. 17 or at some date after B.C. 13. The date of the *Ars Poetica*, (sometimes called the Third Epistle of the Second Book, or the Epistle to the Pisos), is equally uncertain: till recent years it was looked upon as unfinished; editors now generally date it B.C. 20 or 19.

§ 3. Chronological Summary of Horace's Life and Writings.

B.C. 65. Birth of Horace, near Venusia, December 8th.
53. Arrival of Horace at Rome.
44. Horace at Athens.
42. Battle of Philippi: Horace fights on the side of Brutus.
41. Horace a Quaestorian scribe at Rome.
39. Introduced by Vergil to Maecenas.
35. *Satires* I.
30. *Satires* II. and *Epodes*.
23. *Odes* I.—III.
20. *Epistles* I.
17. *Carmen Saeculare*.
13. *Odes* IV.
20—17 or after 13. *Epistles* II.
8. Death of Horace, November 27th.

Note on the Date of the Epistles. The evidence for the date of the Epistles is wholly internal. That of Ep. I. iii. is B.C. 20, when Julius Florus was in the suit of Tiberius during his stay in Armenia. Ep. I. xviii. and I. xii. allude to the restoration, in B.C. 20, of the standards captured by the Parthians from Crassus and Antonius. In I. xii. Horace alludes to the conquest of the Cantabrians by Agrippa in B.C. 20—19, and at the end of Book I. states that he was forty-four years of age in the December of the year marked by the consulship of Lepidus and Lollius. Lollius was consul B.C. 21. From these indications it may be inferred that the First Book was written between B.C. 23 and B.C. 20. The date of Book II. is doubtful, but Epistles II. i. belongs to the closing years of Horace's life, and may be about six years later than the Epistle to Florus.

§ 4. **Scope of the Epistles.** Horace includes the Epistles as well as the Satires under the general name of *sermones* ("Table Talk"), to distinguish them from his more ambitious poetry in the Odes. They are didactic pieces in a light and lively style, and written from the first with a view to publication. Some of them have much of the ring of genuine private letters, such as the letter of introduction to Claudius Nero (I. ix.) and the chatty note to Julius Florus (I. iii.); but as a whole they form a collection of essays on moral and literary topics. Each of them is addressed to some person, one of whose characteristics often serves as a peg whereon to hang a few remarks about the art of life chosen from Horace' wide experience. So in the letters to Fuscus (I. x.) and that to his bailiff (I. xiv.) Horace fixes upon his correspondents' dislike for the country and makes it serve as an occasion for a brief essay on discontent. In a letter to Lollius (I. xviii.) we have a Tuft-hunter's *vade mecum* in miniature. In another to Quintius (i. xvi.) Horace gives a pleasant description of his rustic paradise by the banks of the Digentia and then turns off quite naturally to a discussion on the "truly good man." Very often he takes us into his confidence and unbosoms the failings that trouble him in spite of all his efforts; in fact it is the strong personality pervading the Epistles that lends them half their power.

The main interest of Book I. is personal and moral; that of Book II. is rather personal and literary. Horace upholds his own literary views with considerable warmth, crying out against the blind worship of the older Latin poets simply because they are old, and demanding adherence to a more rational canon of criticism. He contends that the Romans ought to endeavour to imitate the perfect models of Greece and copy their grace and finish rather than blindly follow the ruggedness of the early Roman poets then so much in vogue. The last Epistle forms a fitting close. It gives us Horace' reasons for taking up with poetry—a kind of *Apologia pro poesi sua*—and his reasons for laying it down betimes; but he cannot refrain from a little moralising towards the end; once more he repeats his *credo*—"Enjoy in moderation: live aright or die."

§ 5. Allusions to Poetry and Philosophy. Horace wrote for educated readers, and his Epistles teem with literary allusions. A short account of the several philosophers and poets mentioned will be found in the Notes or in the Index of Proper Names; a more general survey is given here for the sake of those who are unacquainted with the history of classical literature.

(*a*) POETRY. The Homeric poems are frequently referred to by Horace; some account of their contents is prefixed to the Notes on the second Epistle of Book I. Next in antiquity among the poets mentioned comes Archilochus of Paros (714–676), who was one of the first writers of what has been termed "personal" poetry, as distinguished from epic narratives and didactic treatises.

Mimnermus of Colophon (fl. 620) made the elegiac couplet the vehicle of plaintive love-poems; a little later Alcaeus and Sappho used for the same purpose the stanzas which are after them named respectively Alcaic and Sapphic.

Pindar (522—442), the most famous writer of odes of a public or religious nature, was a native of Thebes in Boeotia; his extant works celebrate victories in the public games.

After Pindar's time the only Greek poetry of importance was dramatic, until we reach the age of the Alexandrian writers (3rd cent. B.C.). Among these was Callimachus, a learned and painstaking writer with little poetic genius, whose voluminous works enjoyed considerable celebrity.

As in Greece, so in Rome, the earliest poetry (if we except a few rude hymns to the gods) was epic; Livius Andronīcus and Naevius in the 3rd century B.C. used the indigenous Saturnian metre for this purpose (Ep. II. i. 158, *note*), but Ennius (b. 239, d. 169) adopted the Greek hexameter, which was also used by Lucilius (b. 148, d. 103), the first writer of satire,—the one form of literature which the Romans originated. These were the writers whose poems Horace learnt at school, and for whom it was the fashion of his day to affect a great admiration; it remained for Horace himself and other poets of the Augustan age to achieve the masterpieces of Roman poetry.

(*b*) THE DRAMA. This, though strictly speaking a branch of poetry, may be conveniently treated separately. In Greece

dramatic performances are said to have originated in songs relating the adventures of the wine-god Dionysus or Bacchus; these were sung by a chorus of fifty men dancing round the altar of the god. From these rude beginnings Thespis, Aeschylus and Sophocles (all mentioned by Horace) successively developed tragedy at Athens; Thespis introduced (B.C. 535) an actor to speak independently of the chorus, Aeschylus adding a second actor and Sophocles a third. Though the drama was still regarded as especially connected with the worship of Bacchus, the subject of the odes and dialogues was no longer confined to that god's adventures, but the plots were drawn from the whole range of mythology and history.

Greek comedy grew up contemporaneously with tragedy. In Sicily Epicharmus began about B.C. 480 to write plays which seem to have been mainly burlesques of the ancient mythological stories, plentifully intermixed with moral maxims. At Athens we find the "Old Comedy" becoming, in the hands of Cratīnus, who exhibited his first play in B.C. 454, a means of attacking political and moral offenders. Aristophanes, the best-known writer of the Old Comedy, lived long enough to see its freedom in this respect restricted; from 404 to 338 is the period assigned to the "Middle Comedy," which caricatured the manners of the time, and from which the chorus entirely disappeared. This was succeeded by the "New Comedy" (340—260), of which the greatest ornament was Menander, a poet highly skilled in the delineation of character.

Of the origin of Roman comedy Horace himself gives us an account (Ep. II. i. 139—155); subsequently nearly all dramatic performances at Rome consisted of imitations or adaptations of Greek plays. The first writer who introduced pieces of this description was Livius Andronīcus (B.C. 240), who composed both tragedies and comedies, as also did Naevius (235), Pacuvius (b. 219, d. 130), Ennius, and Accius (b. 170). Five dramatists mentioned by Horace devoted themselves to comedy alone: Plautus, Caecilius, Terence, Afranius, and Atta, the period covered by their works being from B.C. 225 to B.C. 80; their models were mainly the writers of the New Comedy. Sometimes they

followed their originals in laying their scenes in Greek towns, and dressed the actors in the Greek *pallium*; in other plays the scenes were Roman and the actors wore the *toga*. Comedies of the former class were known as *palliatae*, and of the latter as *togatae*.

(*c*) Philosophy. Though the Romans of the first century B.C. thought, talked and wrote to a considerable extent about philosophy, they attained to no originality in it, but adopted so much as they chose of the existing Greek systems. To understand Horace' philosophical allusions, some knowledge is therefore required of the chief schools of Greek thought.

The earliest philosophers (7th and 6th cent. B.C.) engaged themselves for the most part in speculations and theories with regard to the elements of which the universe is composed and the method of its structure, water, air and fire being respectively regarded by successive philosophers as the origin of all things. Pythagoras of Samos (B.C. 580—500), who settled at Crotona in Italy, made several arithmetical and geometrical discoveries; the theory, however, for which he is most famous is his doctrine of metempsychosis, or the transmigration of the souls of men and animals. Empedocles of Agrigentum in Sicily (fl. B.C. 440) regarded the universe as composed of what are still called "the four elements," viz. earth, air, fire and water. Democritus of Abdera in Thrace (fl. B.C. 400) held that all matter consists of minute atoms of different forms, the nature of the matter varying according to the combinations and positions of the atoms. Democritus was known as "the laughing philosopher," because he laughed at the follies of mankind.

From the time of Socrates (b. 470, d. 399) the chief interest of philosophy lay in moral, rather than in physical, science. Socrates devoted himself to discussing abstract or general words, his main tenet being that virtue is knowledge, *i.e.* knowledge as to what is practically best. This theory rests on the assumption that every man will do what he considers to be best. Two sects of philosophers, the Cynics and the Cyrenaics, founded by pupils of Socrates, caricatured rather than followed his teaching. The Cynics

affected to despise what to most men are the objects of ambition, while the Cyrenaics, whose founder was Aristippus of Cyrene in Africa (fl. B.C. 370), held that the wise man will choose no line of action which is not conducive to pleasure. The easy-going temper of Aristippus evidently won warm admiration from Horace.

By far the greatest of Socrates' pupils was Plato, an Athenian (428—347). His most prominent theory was that of the existence of "ideas," *i.e.* general or ideal forms or archetypes of which, respectively, all created things were the anti-types or representations; hence, by extending Socrates' doctrine that virtue is knowledge, Plato held that virtue consists in the knowledge of "ideas," and demands a contemplative life. From the fact that Plato taught in a gymnasium named (after the hero Acadēmus) the Academīa, his school of philosophy is called the Academic. Crantor (fl. B.C. 300), who first wrote commentaries on Plato's works, is mentioned by Horace as a typical Academician.

Of the great philosopher and scientist Aristotle (b. 385, d. 322), Horace mentions one famous doctrine, that of the "golden mean," or the definition of virtue as the mean between opposite vices.

Next in chronological order among the philosophical schools referred to in the *Epistles* is the Stoic, so called from the *stoa*, or portico, in which its founder Zeno taught at Athens (B.C. 320). Virtue was by the Stoics held to consist in bringing one's actions into harmony with the general order of the world. Chrysippus of Soli in Cilicia (b. 280, d. 206) greatly developed and systematised Stoic philosophy; while another Stoic mentioned by Horace—Stertinius—is said to have written 220 books on the subject.

The last school which calls for notice here is the Epicurean, a school of which Horace professes himself a follower. Its founder was Epicurus, who began to teach at Athens B.C. 306. The Epicureans studied physics, but only with the purpose of freeing themselves from superstitious fears, their object being the pursuit of pleasure—or rather, repose of mind—which was to be attained by a virtuous life.

§ 6. **Metre.** The metre of the *Epistles* is the Dactylic Hexameter, in which each verse consists of six feet, and each foot is a dactyl (‒ ⏑ ⏑), or its equivalent, a spondee (‒ ‒). To this rule the last (sixth) foot is an exception, admitting only of two syllables, of which the last is either long or short.

1	2	3		4	5	6
‒́ ⏑ ⏑	‒́ ⏑ ⏑	‒́	‖ ⏑ ⏑	‒́ ⏑ ⏑	‒́ ⏑ ⏑	‒́ ⏓

The fifth foot is regularly a dactyl, but a spondee occasionally occurs.

The following are regular Hexameter lines (I. i. 1, and I. ii. 65) :—

(*a*) Prima | dicte mi- | hi, ‖ sum- | ma di- | cende Ca- | mena.

(*b*) Ire vi | am qua | monstret ‖ e- | ques ; ve- | naticus, | ex quo.

In each verse should occur a *caesura* (= "cutting")—that is, a pause in the sound, due to the ending of one word and the commencement of the next in the *middle* of a metrical foot. When occuring, as it usually does, at the end of the first syllable of the third foot (as in line *a* above), the *caesura* is known as *strong* or *male*. When occurring at the end of the second syllable in a dactylic third foot (as in line *b*), it is known as *weak* or *female*.

Sometimes the *caesura* is found in the fourth foot; *e.g.* I. ii. 46 :—

(*c*) Quod satis | est cui | contin- | git nihil | amplius | optet.

Elision.—Before a word beginning with a vowel or *h* a final vowel or diphthong is elided, as also is a final *m* together with the vowel preceding it; *e.g.* I. i. 3 :—

(*d*) Macce- | nas, ite- | rum anti- | quo „ me in- | cludere | ludo.

§ 7. **Prosody.** A syllable contains either one vowel or a diphthong; any syllable containing a diphthong or long vowel is a long syllable, and a syllable containing a short vowel is a short syllable unless two consonants (see Rule 3, below) follow the vowel.

The following rules are sufficient for the learner's guidance in reading verse, but are nearly all subject to some few exceptions :—

(1) A dipthong or contracted syllable is long; *e.g. mensāē, nīl* (= *nĭhĭl*).

(2) The former of two vowels not forming a diphthong is short; *e.g. pŭer.*

(3) A syllable is long when its vowel is followed in the same word by two consonants (other than *h*), by one of the double consonants *x*, *z*, or by semi-consonant *i* (sometimes printed *j*).

(4) A final syllable ending in a consonant counts as long before a word beginning with a semi-consonant *i* or a consonant (other than *h*).

(5) A syllable containing a short vowel is either long or short when the vowel is followed by two different consonants of which the second is *l* or *r*; *e.g. pātrĭs* or *pătrĭs*, gen. sing. of *pătĕr*. (A long vowel so placed remains long; *e.g. mātrĭs*, gen. sing. of *mātĕr*.)

(6) Final syllables of words ending in *a*, *i*, *o*, *u*, *as*, *es*, *os*, and *c*, are long. Final *a*, however, in nom., voc., and acc. is short. Final *es* is short in such nominatives singular as *mīlĕs*, and in the nom. plural of Greek substantives, *e.g. lampădĕs*; and final *as* is short in the corresponding Greek acc. plural, *lampădăs*. Final *os* is short when it represents Greek -*ŏs*.

(7) Final *e* is short except in the 1st (Greek) and 5th declensions, in 2nd sing. imper. act. of verbs of the 2nd conjugation, and in nearly all adverbs formed from adjectives of the second declension.

(8) Final *is* is short except in acc., dat., and abl. plural, and in 2nd sing. pres. ind. act. of verbs of the 4th conjugation.

(9) Final *us* is short except in the nom., voc., and acc. plural and gen. sing. of the 4th declension, and in fem. substantives like *pălūs*.

10. Final syllables of words of more than one syllable ending in a single consonant other than *c* or *s* are short.

(11) Monosyllables are generally long, except those ending in *b*, *d*, *t*.

Q. HORATI FLACCI

EPISTULARUM

LIBER PRIMUS.

I.

PRIMA dicte mihi, summa dicende Camena,
Spectatum satis et donatum iam rude quaeris,
Maecenas, iterum antiquo me includere ludo?
Non eademst aetas, non mens. Veianius armis
Herculis ad postem fixis latet abditus agro,
Ne populum extrema totiens exoret arena.
Est mihi purgatam crebro qui personet aurem:
"Solve senescentem mature sanus equum, ne
Peccet ad extremum ridendus et ilia ducat."
Nunc itaque et versus et cetera ludicra pono;
Quid verum atque decens, curo et rogo, et omnis in hoc sum;
Condo et conpono quae mox depromere possim.
Ac ne forte roges, quo me duce, quo Lare tuter:
Nullius addictus iurare in verba magistri,
Quo me cumque rapit tempestas, deferor hospes.
Nunc agilis fio et mersor civilibus undis,
Virtutis verae custos rigidusque satelles;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res, non me rebus subiungere conor.
Ut nox longa quibus mentitur amica, diesque

Longa videtur opus debentibus, ut piger annus
Pupillis, quos dura premit custodia matrum:
Sic mihi tarda fluunt ingrataque tempora, quae spem
Consiliumque morantur agendi naviter id quod
Aeque pauperibus prodest, locupletibus aeque,
Aeque neglectum pueris senibusque nocebit.
Restat, ut his ego me ipse regam solerque elementis.
Non possis oculo quantum contendere Lynceus:
Non tamen idcirco contemnas lippus inungui;
Nec, quia desperes invicti membra Glyconis,
Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.
Fervet avaritia miseroque cupidine pectus:
Sunt verba et voces, quibus hunc lenire dolorem
Possis et magnam morbi deponere partem.
Laudis amore tumes: sunt certa piacula, quae te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator,
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturae patientem commodet aurem.
Virtus est vitium fugere et sapientia prima
Stultitia caruisse. Vides, quae maxima credis
Esse mala, exiguum censum turpemque repulsam,
Quanto devites animi capitisque labore;
Inpiger extremos curris mercator ad Indos,
Per mare pauperiem fugiens, per saxa, per ignes:
Ne cures ea, quae stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax
Magna coronari contemnat Olympia, cui spes,
Cui sit condicio dulcis sine pulvere palmae?
Vilius argentumst auro, virtutibus aurum:
"O cives, cives, quaerenda pecunia primumst;
Virtus post nummos"; haec Ianus summus ab imo
Prodocet, haec recinunt iuvenes dictata senesque,

Laevo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores, est lingua fidesque,
Sed quadringentis sex septem milia desunt:
Plebs eris. At pueri ludentes "Rex eris" aiunt,
"Si recte facies." Hic murus aheneus esto:
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex an puerorumst
Nenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis?
Isne tibi melius suadet, qui "Rem facias, rem,
Si possis, recte, si non, quocumque modo rem,
Ut propius spectes lacrimosa poemata Pupi";
An qui Fortunae te responsare superbae
Liberum et erectum praesens hortatur et aptat?
Quodsi me populus Romanus forte roget, cur
Non ut porticibus sic iudiciis fruar isdem,
Nec sequar aut fugiam quae diligit ipse vel odit:
Olim quod volpes aegroto cauta leoni
Respondit, referam: "Quia me vestigia terrent,
Omnia te adversum spectantia, nulla retrorsum."
Belua multorum es capitum. Nam quid sequar aut quem?
Pars hominum gestit conducere publica; sunt qui
Crustis et pomis viduas venentur avaras,
Excipiantque senes, quos in vivaria mittant;
Multis occulto crescit res fenore. Verum
Esto aliis alios rebus studiisque teneri:
Idem eadem possunt horam durare probantes?
"Nullus in orbe sinus Bais praelucet amoenis"
Si dixit dives: lacus et mare sentit amorem
Festinantis eri; cui si vitiosa libido
Fecerit auspicium, "Cras ferramenta Teanum
Tolletis, fabri." Lectus genialis in aulast:
Nil ait esse prius, melius nil caelibe vita;
Si non est, iurat bene solis esse maritis.
Quo teneam voltus mutantem Protea nodo?

Quid pauper? Ride: mutat cenacula, lectos,
Balnea, tonsores, conducto navigio aeque
Nauseat ac locuples, quem ducit priva triremis.
Si curatus inaequali tonsore capillos
Occurri, rides; si forte subucula pexae
Trita subest tunicae, vel si toga dissidet inpar,
Rides: quid? mea cum pugnat sententia secum,
Quod petiit spernit, repetit quod nuper omisit,
Aestuat et vitae disconvenit ordine toto,
Diruit, aedificat, mutat quadrata rotundis;
Insanire putas sollemnia me neque rides,
Nec medici credis nec curatoris egere
A praetore dati, rerum tutela mearum
Cum sis et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici?
Ad summam: sapiens uno minor est Iove, dives,
Liber, honoratus, pulcher, rex denique regum,
Praecipue sanus, nisi cum pituita molestast.

II.

Troiani belli scriptorem, Maxime Lolli,
Dum tu declamas Romae, Praeneste relegi,
Qui, quid sit pulchrum, quid turpe, quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te distinet, audi.
Fabula, qua Paridis propter narratur amorem
Graecia barbariae lento collisa duello,
Stultorum regum et populorum continet aestus.
Antenor censet belli praecidere causam:
Quid Paris? ut salvus regnet vivatque beatus,
Cogi posse negat. Nestor conponere lites
Inter Peliden festinat et inter Atriden.
Hunc amor, ira quidem communiter urit utrumque.

Quidquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere atque libidine et ira
Iliacos intra muros peccatur et extra.
Rursus, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixem,
Qui domitor Troiae multorum providus urbes
Et mores hominum inspexit, latumque per aequor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circae pocula nosti;
Quae si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis et excors,
Vixisset canis inmundus vel amica luto sus.
Nos numerus sumus et fruges consumere nati,
Sponsi Penelopae nebulones Alcinoique
In cute curanda plus aequo operata iuventus,
Cui pulchrum fuit in medios dormire dies et
Ad strepitum citharae cessantem ducere somnum.
Ut iugulent hominem, surgunt de nocte latrones:
Ut te ipsum serves, non expergisceris? Atqui
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur,
Quae laedunt oculum, festinas demere; siquid
Est animum, differs curandi tempus in annum?
Dimidium facti, qui coepit, habet: sapere aude;
Incipe. Qui recte vivendi prorogat horam,
Rusticus exspectat, dum defluat amnis; at ille
Labitur et labetur in omne volubilis aevum.
Quaeritur argentum puerisque beata creandis
Uxor, et incultae pacantur vomere silvae:
Quod satis est cui contingit, nihil amplius optet.
Non domus et fundus, non aeris acervus et auri
Aegroto domini deduxit corpore febres,

Non animo curas: valeat possessor oportet,
Si conportatis rebus bene cogitat uti.
Qui cupit aut metuit, iuvat illum sic domus et res,
Ut lippum pictae tabulae, fomenta podagrum,
Auriculas citharae collecta sorde dolentes.
Sincerumst nisi vas, quodcumque infundis acescit.
Sperne voluptates: nocet empta dolore voluptas.
Semper avarus eget: certum voto pete finem.
Invidus alterius macrescit rebus opimis;
Invidia Siculi non invenere tyranni
Maius tormentum. Qui non moderabitur irae,
Infectum volet esse dolor quod suaserit et mens,
Dum poenas odio per vim festinat inulto.
Ira furor brevis est: animum rege; qui nisi paret,
Imperat: hunc frenis, hunc tu conpesce catena.
Fingit equum tenera docilem cervice magister
Ire viam qua monstret eques; venaticus, ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens servabit odorem
Testa diu. Quodsi cessas aut strenuus antis,
Nec tardum opperior nec praecedentibus insto.

III.

Iuli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos Hebrusque nivali compede vinctus,
An freta vicinas inter currentia turres,
An pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in aevum?

Quid Titius Romana brevi venturus in ora?
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos.
Ut valet? ut meminit nostri? Fidibusne Latinis
Thebanos aptare modos studet auspice Musa,
An tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit? monitus multumque monendus
Privatas ut quaerat opes et tangere vitet
Scripta, Palatinus quaecumque recepit Apollo,
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus. Ipse quid audes?
Quae circumvolitas agilis thyma? Non tibi parvum
Ingenium, non incultumst et turpiter hirtum:
Seu linguam causis acuis seu civica iura
Respondere paras seu condis amabile carmen,
Prima feres hederae victricis praemia. Quodsi
Frigida curarum fomenta relinquere posses:
Quo te caelestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriae volumus, si nobis vivere cari.
Debes hoc etiam rescribere, sit tibi curae,
Quantae conveniat, Munatius. An male sarta
Gratia nequiquam coit et rescinditur, ac vos
Seu calidus sanguis seu rerum inscitia vexat
Indomita cervice feros? Ubicumque locorum
Vivitis, indigni fraternum rumpere foedus,
Pascitur in vestrum reditum votiva iuvenca.

IV.

Albi, nostrorum sermonum candide iudex,
Quid nunc te dicam facere in regione Pedana?
Scribere quod Cassi Parmensis opuscula vincat,

An tacitum silvas inter reptare salubres,
Curantem quidquid dignum sapiente bonoquest?
Non tu corpus eras sine pectore. Di tibi formam,
Di tibi divitias dederunt artemque fruendi.
Quid voveat dulci nutricula maius alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde,
Et mundus victus non deficiente crumena?
Inter spem curamque, timores inter et iras
Omnem crede diem tibi diluxisse supremum:
Grata superveniet, quae non sperabitur hora.
Me pinguem et nitidum bene curata cute vises,
Cum ridere voles, Epicuri de grege porcum.

V.

Si potes Archiacis conviva recumbere lectis
Nec modica cenare times olus omne patella,
Supremo te sole domi, Torquate, manebo.
Vina bibes iterum Tauro diffusa palustres
Inter Minturnas Sinuessanumque Petrinum.
Si melius quid habes, arcesse vel imperium fer.
Iamdudum splendet focus et tibi munda supellex.
Mitte leves spes et certamina divitiarum
Et Moschi causam: cras nato Caesare festus
Dat veniam somnumque dies; inpune licebit
Aestivam sermone benigno tendere noctem.
Quo mihi fortunam, si non conceditur uti?
Parcus ob heredis curam nimiumque severus
Adsidet insano: potare et spargere flores
Incipiam patiarque vel inconsultus haberi.
Quid non ebrietas dissignat? operta recludit,
Spes iubet esse ratas, ad proelia trudit inertem,
Sollicitis animis onus eximit, addocet artes.

Fecundi calices quem non fecere disertum,
Contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperor et non
Invitus, ne turpe toral, ne sordida mappa
Corruget nares, ne non et cantharus et lanx
Ostendat tibi te, ne fidos inter amicos
Sit qui dicta foras eliminet, ut coeat par
Iungaturque pari. Butram tibi Septiciumque,
Et nisi cena prior potiorque puella Sabinum,
Detinet adsumam; locus est et pluribus umbris,
Sed nimis arta premunt olidae convivia caprae.
Tu quotus esse velis rescribe et rebus omissis
Atria servantem postico falle clientem.

VI.

Nil admirari prope res est una, Numici,
Solaque, quae possit facere et servare beatum.
Hunc solem et stellas et decedentia certis
Tempora momentis sunt qui formidine nulla
Imbuti spectent: quid censes munera terrae?
Quid maris extremos Arabas ditantis et Indos,
Ludicra quid, plausus et amici dona Quiritis?
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem,
Quo cupiens, pacto; pavor est utrobique molestus,
Inprovisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si, quidquid vidit melius peiusve sua spe,
Defixis oculis animoque et corpore torpet?
Insani sapiens nomen ferat, aequus iniqui,
Ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus aeraque et artes
Suspice, cum gemmis Tyrios mirare colores;

Gaude quod spectant oculi te mille loquentem;
Navus mane forum et vespertinus pete tectum,
Ne plus frumenti dotalibus emetat agris
Mutus et (indignum, quod sit peioribus ortus)
Hic tibi sit potius quam tu mirabilis illi.
Quidquid sub terrast, in apricum proferet aetas;
Defodiet condetque nitentia. Cum bene notum
Porticus Agrippae et via te conspexerit Appi,
Ire tamen restat, Numa quo devenit et Ancus.
Si latus aut renes morbo temptantur acuto,
Quaere fugam morbi. Vis recte vivere: quis non?
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis. Virtutem verba putas et
Lucum ligna: cave ne portus occupet alter,
Ne Cibyratica, ne Bithyna negotia perdas;
Mille talenta rotundentur, totidem altera, porro et
Tertia succedant, et quae pars quadret acervum.
Scilicet uxorem cum dote fidemque et amicos
Et genus et formam regina Pecunia donat,
Ac bene nummatum decorat Suadela Venusque.
Mancipiis locuples eget aeris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum scaenae praebere rogatus,
"Qui possum tot?" ait: "tamen et quaeram, et quot habebo
Mittam"; post paulo scribit, sibi milia quinque
Esse domi chlamydum, partem vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt
Et dominum fallunt et prosunt furibus. Ergo
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
Si fortunatum species et gratia praestat,
Mercemur servum, qui dictet nomina, laevum
Qui fodicet latus et cogat trans pondera dextram
Porrigere: "Hic multum in Fabia valet, ille Velina;
Cui libet hic fasces dabit, eripietque curule

Cui volet inportunus ebur." "Frater" "Pater" adde;
Ut cuiquest aetas, ita quemque facetus adopta.
Si bene qui cenat bene vivit, lucet, eamus
Quo ducit gula; piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos,
Differtum transire forum populumque iubebat,
Unus ut e multis populo spectante referret
Emptum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non obliti, Caerite cera
Digni, remigium vitiosum Ithacensis Ulixi,
Cui potior patria fuit interdicta voluptas.
Si, Mimnermus uti censet, sine amore iocisque
Nil est iucundum, vivas in amore iocisque.
Vive, vale. Siquid novisti rectius istis,
Candidus inperti; si non, his utere mecum.

VII.

Quinque dies tibi pollicitus me rure futurum,
Sextilem totum mendax desideror. Atqui
Si me vivere vis sanum recteque valentem,
Quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam, dum ficus prima calorque
Dissignatorem decorat lictoribus atris,
Dum pueris omnis pater et matercula pallet,
Officiosaque sedulitas et opella forensis
Adducit febres et testamenta resignat.
Quodsi bruma nives Albanis inlinet agris,
Ad mare descendet vates tuus et sibi parcet
Contractusque leget; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.
Non quo more piris vesci Calaber iubet hospes
Tu me fecisti locupletem. "Vescere, sodes."
"Iam satis est." "At tu, quantum vis, tolle." "Benigne."

"Non invisa feres pueris munuscula parvis."
"Tam teneor dono, quam si dimittar onustus."
"Ut libet: haec porcis hodie comedenda relinques."
Prodigus et stultus donat quae spernit et odit:
Haec seges ingratos tulit et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus,
Nec tamen ignorat quid distent aera lupinis.
Dignum praestabo me etiam pro laude merentis.
Quodsi me noles usquam discedere, reddes
Forte latus, nigros angusta fronte capillos,
Reddes dulce loqui, reddes ridere decorum et
Inter vina fugam Cinarae maerere protervae.
Forte per angustam tenuis volpecula rimam
Repserat in cumeram frumenti, pastaque rursus
Ire foras pleno tendebat corpore frustra;
Cui mustela procul "Si vis" ait "effugere istinc,
Macra cavum repetes artum, quem macra subisti."
Hac ego si conpellor imagine, cuncta resigno:
Nec somnum plebis laudo satur altilium nec
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti, rexque paterque
Audisti coram, nec verbo parcius absens:
Inspice si possum donata reponere laetus.
Haud male Telemachus, proles patientis Ulixi:
"Non est aptus equis Ithace locus, ut neque planis
Porrectus spatiis nec multae prodigus herbae;
Atride, magis apta tibi tua dona relinquam."
Parvum parva decent: mihi iam non regia Roma,
Sed vacuum Tibur placet aut inbelle Tarentum.
Strenuus et fortis causisque Philippus agendis
Clarus, ab officiis octavam circiter horam
Dum redit atque Foro nimium distare Carinas
Iam grandis natu queritur, conspexit, ut aiunt,
Adrasum quendam vacua tonsoris in umbra
Cultello proprios purgantem leniter ungues.

"Demetri," (puer hic non laeve iussa Philippi
Accipiebat) "Abi, quaere et refer, unde domo, quis,
Cuius fortunae, quo sit patre quove patrono."
It, redit et narrat, Vulteium nomine Menam,
Praeconem, tenui censu, sine crimine, notum
Et properare loco et cessare et quaerere et uti,
Gaudentem parvisque sodalibus et lare certo
Et ludis et post decisa negotia Campo.
"Scitari libet ex ipso quodcumque refers: dic,
Ad cenam veniat." Non sane credere Mena,
Mirari secum tacitus. Quid multa? "Benigne"
Respondet. "Neget ille mihi?" "Negat inprobus et te
Negligit aut horret." Vulteium mane Philippus
Vilia vendentem tunicato scruta popello
Occupat et salvere iubet prior; ille Philippo
Excusare laborem et mercennaria vincla,
Quod non mane domum venisset, denique quod non
Providisset eum. "Sic ignovisse putato
Me tibi, si cenas hodie mecum." "Ut libet." "Ergo
Post nonam venies; nunc i, rem strenuus auge."
Ut ventum ad cenamst, dicenda tacenda locutus
Tandem dormitum dimittitur. Hic ubi saepe
Occultum visus decurrere piscis ad hamum,
Mane cliens et iam certus conviva, iubetur
Rura suburbana indictis comes ire Latinis:
Inpositus mannis arvum caelumque Sabinum
Non cessat laudare. Videt ridetque Philippus,
Et sibi dum requiem, dum risus undique quaerit,
Dum septem donat sestertia, mutua septem
Promittit, persuadet uti mercetur agellum.
Mercatur. Ne te longis ambagibus ultra
Quam satis est morer: ex nitido fit rusticus atque
Sulcos et vineta crepat mera, praeparat ulmos,
Inmoritur studiis et amore senescit habendi.
Verum ubi oves furto, morbo periere capellae,

Spem mentita seges, bos est enectus arando;
Offensus damnis media de nocte caballum
Arripit iratusque Philippi tendit ad aedes.
Quem simul adspexit scabrum intonsumque Philippus,
"Durus," ait, "Vultei, nimis attentusque videris
Esse mihi." "Pol, me miserum, patrone, vocares,
Si velles" inquit "verum mihi ponere nomen.
Quod te per Genium dextramque deosque Penates
Obsecro et obtestor, vitae me redde priori!"
Qui semel adspexit, quantum dimissa petitis
Praestent, mature redeat repetatque relicta.
Metiri se quemque suo modulo ac pede verumst.

VIII.

Celso gaudere et bene rem gerere Albinovano
Musa rogata refer, comiti scribaeque Neronis.
Si quaeret quid agam, dic multa et pulchra minantem
Vivere nec recte nec suaviter, haud quia grando
Contuderit vites oleamve momorderit aestus,
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere, quod levet aegrum;
Fidis offendar medicis, irascar amicis,
Cur me funesto properent arcere veterno;
Quae nocuere sequar, fugiam quae profore credam;
Romae Tibur amem ventosus, Tibure Romam.
Post haec, ut valeat, quo pacto rem gerat et se,
Ut placeat iuveni, percontare, utque cohorti.
Si dicet "Recte," primum gaudere, subinde
Praeceptum auriculis hoc instillare memento:
"Ut tu fortunam, sic nos te, Celse, feremus."

IX.

Septimius, Claudi, nimirum intellegit unus,
Quanti me facias: nam cum rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner,
Dignum mente domoque legentis honesta Neronis,
Munere cum fungi propioris censet amici,
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem;
Sed timui, mea ne finxisse minora putarer,
Dissimulator opis propriae, mihi commodus uni.
Sic ego, maioris fugiens opprobria culpae,
Frontis ad urbanae descendi praemia. Quodsi
Depositum laudas ob amici iussa pudorem,
Scribe tui gregis hunc, et fortem crede bonumque.

X.

Urbis amatorem Fuscum salvere iubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera paene gemelli
Fraternis animis; quidquid negat alter, et alter:
Adnuimus pariter vetuli notique columbi.
Tu nidum servas, ego laudo ruris amoeni
Rivos et musco circumlita saxa nemusque.
Quid quaeris? Vivo et regno, simul ista reliqui
Quae vos ad caelum effertis rumore secundo,
Utque sacerdotis fugitivus liba recuso:
Pane egeo iam mellitis potiore placentis.
Vivere naturae si convenienter oportet,
Ponendaeque domo quaerendast area primum;
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes, ubi gratior aura
Leniat et rabiem Canis et momenta Leonis,

Cum semel accepit Solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,
Quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas,
Laudaturque domus, longos quae prospicit agros.
Naturam expelles furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.
Non qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum
Certius accipiet damnum propiusve medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae,
Mutatae quatient. Siquid mirabere, pones
Invitus. Fuge magna: licet sub paupere tecto
Reges et regum vita praecurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo
Inploravit opes hominis frenumque recepit;
Sed postquam victor violens discessit ab hoste,
Non equitem dorso, non frenum depulit ore.
Sic qui pauperiem veritus potiore metallis
Libertate caret, dominum vehit inprobus atque
Serviet aeternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,
Si pede maior erit, subvertet, si minor, uret.
Laetus sorte tua vives sapienter, Aristi,
Nec me dimittes incastigatum, ubi plura
Cogere, quam satis est, ac non cessare videbor.
Imperat aut servit collecta pecunia cuique,
Tortum digna sequi potius quam ducere funem.
Haec tibi dictabam post fanum putre Vacunae,
Excepto quod non simul esses, cetera laetus.

XI.

Quid tibi visa Chios, Bullati, notaque Lesbos,
Quid concinna Samos, quid Croesi regia Sardis,
Zmyrna quid et Colophon? maiora minorave fama,
Cunctane prae Campo et Tiberino flumine sordent,
An venit in votum Attalicis ex urbibus una,
An Lebedum laudas odio maris atque viarum?
"Scis, Lebedus quid sit: Gabiis desertior atque
Fidenis vicus; tamen illic vivere vellem,
Oblitusque meorum obliviscendus et illis
Neptunum procul e terra spectare furentem."
Sed neque, qui Capua Romam petit, imbre lutoque
Adspersus volet in caupona vivere; nec qui
Frigus collegit, furnos et balnea laudat
Ut fortunatam plene praestantia vitam;
Nec, si te validus iactaverit Auster in alto,
Idcirco navim trans Aegaeum mare vendas.
Incolumi Rhodos et Mytilene pulchra facit, quod
Paenula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet ac voltum servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu quamcumque deus tibi fortunaverit horam
Grata sume manu neu dulcia differ in annum,
Ut quocumque loco fueris vixisse libenter
Te dicas: nam si ratio et prudentia curas,
Non locus effusi late maris arbiter aufert,
Caelum, non animum mutant, qui trans mare currunt.
Strenua nos exercet inertia: navibus atque
Quadrigis petimus bene vivere. Quod petis, hic est,
Est Ulubris, animus si te non deficit aequus.

XII.

Fructibus Agrippae Siculis, quos colligis, Icci,
Si recte frueris, non est ut copia maior
Ab Iove donari possit tibi. Tolle querellas:
Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si laterist pedibusque tuis, nil
Divitiae poterunt regales addere maius.
Si forte in medio positorum abstemius herbis
Vivis et urtica, sic vives protinus, ut te
Confestim liquidus Fortunae rivus inauret,
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora.
Miramur, si Democriti pecus edit agellos
Cultaque, dum peregrest animus sine corpore velox,
Cum tu inter scabiem tantam et contagia lucri
Nil parvum sapias et adhuc sublimia cures:
Quae mare conpescant causae, quid temperet annum,
Stellae sponte sua iussaene vagentur et errent,
Quid premat obscurum Lunae, quid proferat orbem,
Quid velit et possit rerum concordia discors,
Empedocles an Stertinium deliret acumen?
Verum seu pisces seu porrum et caepe trucidas,
Utere Pompeio Grospho et siquid petet ultro
Defer: nil Grosphus nisi verum orabit et aequum.
Vilis amicorumst annona, bonis ubi quid dest.
Ne tamen ignores, quo sit Romana loco res:
Cantaber Agrippae, Claudi virtute Neronis
Armenius cecidit; ius imperiumque Phrahates
Caesaris accepit genibus minor; aurea fruges
Italiae pleno defundit Copia cornu.

XIII.

Ut proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si laetus erit, si denique poscet;
Ne studio nostri pecces odiumque libellis
Sedulus inportes opera vemente minister.
Si te forte meae gravis uret sarcina chartae,
Abicito potius, quam quo perferre iuberis
Clitellas ferus inpingas, Asinaeque paternum
Cognomen vertas in risum et fabula fias.
Viribus uteris per clivos, flumina, lamas;
Victor propositi simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum ut rusticus agnum,
Ut vinosa glomus furtivae Pyrrhia lanae,
Ut cum pileolo soleas conviva tribulis.
Neu volgo narres, te sudavisse ferendo
Carmina, quae possint oculos auresque morari
Caesaris; oratus multa prece, nitere: porro
Vade, vale, cave ne titubes mandataque frangas.

XIV.

Vilice silvarum et mihi me reddentis agelli,
Quem tu fastidis, habitatum quinque focis et
Quinque bonos solitum Variam dimittere patres,
Certemus, spinas animone ego fortius an tu
Evellas agro, et melior sit Horatius an res.
Me quamvis Lamiae pietas et cura moratur,
Fratrem maerentis, rapto de fratre dolentis
Insolabiliter; tamen istuc mens animusque
Fert et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum:

Cui placet alterius, sua nimirumst odio sors.
Stultus uterque locum inmeritum causatur inique:
In culpast animus, qui se non effugit umquam.
Tu mediastinus tacita prece rura petebas,
Nunc urbem et ludos et balnea vilicus optas;
Me constare mihi scis et discedere tristem,
Quandocumque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter
Meque et te: nam quae deserta et inhospita tesqua
Credis, amoena vocat mecum qui sentit, et odit
Quae tu pulchra putas. Fornix tibi et uncta popina
Incutiunt urbis desiderium, video, et quod
Angulus iste feret piper et tus ocius uva,
Nec vicina subest vinum praebere taberna
Quae possit tibi, nec meretrix tibicina, cuius
Ad strepitum salias terrae gravis: et tamen urgues
Iampridem non tacta ligonibus arva, bovemque
Disiunctum curas et strictis frondibus exples;
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato.
Nunc age, quid nostrum concentum dividat, audi.
Quem tenues decuere togae nitidique capilli,
Quem scis inmunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni,
Cena brevis iuvat et prope rivum somnus in herba.
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat, non odio obscuro morsuque venenat;
Rident vicini glaebas et saxa moventem
Cum servis. Urbana diaria rodere mavis,
Horum tu in numerum voto ruis; invidet usum
Lignorum et pecoris tibi calo argutus et horti.
Optat ephippia bos piger, optat arare caballus;
Quam scit uterque, libens, censebo, exerceat artem.

XV.

Quae sit hiemps Veliae, quod caelum, Vala, Salerni,
Quorum hominum regio et qualis via (nam mihi Baias
Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida cum perluor unda
Per medium frigus. Sane murteta relinqui
Dictaque cessantem nervis elidere morbum
Sulfura contemni vicus gemit, invidus aegris,
Qui caput et stomachum supponere fontibus audent
Clusinis, Gabiosque petunt et frigida rura.
Mutandus locus est et deversoria nota
Praeteragendus equus. "Quo tendis? Non mihi Cumas
Est iter aut Baias" laeva stomachosus habena
Dicet eques; sed equis frenatost auris in ore);
Maior utrum populum frumenti copia pascat,
Collectosne bibant imbres puteosne perennes
Iugis aquae (nam vina nihil moror illius orae.
Rure meo possum quidvis perferre patique;
Ad mare cum veni, generosum et leno requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret,
Quod me Lucanae iuvenem commendet amicae);
Tractus uter plures lepores, uter educet apros;
Utra magis pisces et echinos aequora celent,
Pinguis ut inde domum possim Phaeaxque reverti,
Scribere te nobis, tibi nos adcredere par est.
Maenius, ut rebus maternis atque paternis
Fortiter absumptis urbanus coepit haberi
Scurra vagus, non qui certum praesepe teneret,
Inpransus non qui civem dignosceret hoste,
Quaelibet in quemvis opprobria fingere saevus,
Pernicies et tempestas barathrumque macelli,
Quidquid quaesierat ventri donabat avaro.
Hic, ubi nequitiae fautoribus et timidis nil

Aut paullum abstulerat, patinas cenabat omasi
Vilis et agninae, tribus ursis quod satis esset;
Scilicet ut ventres lamna candente nepotum
Diceret urendos correctus Bestius. Idem,
Quidquid erat nactus praedae maioris, ubi omne
Verterat in fumum et cinerem, "Non hercule miror,"
Aiebat, "siqui comedunt bona, cum sit obeso
Nil melius turdo, nil volva pulchrius ampla."
Nimirum hic ego sum; nam tuta et parvola laudo,
Cum res deficiunt, satis inter vilia fortis:
Verum ubi quid melius contingit et unctius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

XVI.

Ne perconteris, fundus meus, optime Quinti,
Arvo pascat erum an bacis opulentet olivae
Pomisne an pratis an amicta vitibus ulmo:
Scribetur tibi forma loquaciter et situs agri.
Continui montes, ni dissocientur opaca
Valle, sed ut veniens dextrum latus adspiciat Sol,
Laevum decedens curru fugiente vaporet.
Temperiem laudes. Quid si rubicunda benigni
Corna vepres et pruna ferant, si quercus et ilex
Multa fruge pecus, multa dominum iuvet umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.
Hae latebrae dulces, etiam si credis, amoenae,
Incolumem tibi me praestant Septembribus horis.
Tu recte vivis, si curas esse quod audis.
Iactamus iam pridem omnis te Roma beatum;

Sed vereor, necui de te plus quam tibi credas,
Neve putes alium sapiente bonoque beatum,
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrem sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Siquis bella tibi terra pugnata marique
Dicat, et his verbis vacuas permulceat aures:
"Tene magis salvum populus velit, an populum tu,
Servet in ambiguo, qui consulit et tibi et urbi,
Iuppiter," Augusti laudes agnoscere possis;
Cum pateris sapiens emendatusque vocari:
Respondesne tuo, dic, sodes, nomine? "Nempe
Vir bonus et prudens dici delector ego ac tu."
Qui dedit hoc hodie, cras si volet auferet, ut si
Detulerit fasces indigno, detrahet idem.
"Pone, meumst," inquit: pono tristisque recedo.
Idem, si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum:
Mordear opprobriis falsis mutemque colores?
Falsus honor iuvat et mendax infamia terret
Quem nisi mendosum et medicandum? Vir bonus est quis?
"Qui consulta patrum, qui leges iuraque servat,
Quo multae magnaeque secantur iudice lites,
Quo res sponsore et quo causae teste tenentur."
Sed videt hunc omnis domus et vicinia tota
Introrsum turpem, speciosum pelle decora.
"Nec furtum feci nec fugi," si mihi dicat
Servus: "Habes pretium, loris non ureris," aio.
"Non hominem occidi." "Non pasces in cruce corvos."
"Sum bonus et frugi." Renuit negitatque Sabellus.
Cautus enim metuit foveam lupus accipiterque
Suspectos laqueos et opertum miluus hamum.
Oderunt peccare boni virtutis amore:
Tu nihil admittes in te formidine poenae.

Sit spes fallendi, miscebis sacra profanis:
Nam de mille fabae modiis cum surripis unum,
Damnumst, non facinus, mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocumque deos vel porco vel bove placat,
"Iane pater" clare, clare cum dixit "Apollo,"
Labra movet metuens audiri: "Pulchra Laverna,
Da mihi fallere, da iusto sanctoque videri,
Noctem peccatis et fraudibus obice nubem."
Qui melior servo, qui liberior sit avarus,
In triviis fixum cum se demittit ob assem,
Non video: nam qui cupiet, metuet quoque; porro
Qui metuens vivet, liber mihi non erit umquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere cum possis captivum, occidere noli:
Serviet utiliter: sine pascat durus aretque,
Naviget ac mediis hiemet mercator in undis,
Annonae prosit, portet frumenta penusque.
Vir bonus et sapiens audebit dicere: "Pentheu
Rector Thebarum, quid me perferre patique
Indignum coges?" "Adimam bona." "Nempe pecus, rem,
Lectos, argentum: tollas licet." "In manicis et
Compedibus saevo te sub custode tenebo."
"Ipse deus, simulatque volam, me solvet." Opinor
Hoc sentit, "moriar." Mors ultima linea rerumst.

XVII.

Quamvis, Scaeva, satis per te tibi consulis et scis,
Quo tandem pacto deceat maioribus uti;
Disce, docendus adhuc quae censet amiculus, ut si
Caecus iter monstrare velit; tamen adspice, siquid
Et nos, quod cures proprium fecisse, loquamur.

Si te grata quies et primam somnus in horam
Delectat, si te pulvis strepitusque rotarum,
Si laedit caupona, Ferentinum ire iubebo:
Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque fefellit.
Si prodesse tuis paulloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.
"Si pranderet olus patienter, regibus uti
Nollet Aristippus." "Si sciret regibus uti,
Fastidiret olus, qui me notat." Utrius horum
Verba probes et facta doce, vel iunior audi,
Cur sit Aristippi potior sententia. Namque
Mordacem Cynicum sic eludebat, ut aiunt:
"Scurror ego ipse mihi, populo tu: rectius hoc et
Splendidius multost. Equus ut me portet, alat rex,
Officium facio: tu poscis vilia, verum
Dante minor, quamvis fers te nullius egentem."
Omnis Aristippum decuit color et status et res,
Temptantem maiora, fere praesentibus aequum.
Contra, quem duplici panno patientia velat,
Mirabor, vitae via si conversa decebit.
Alter purpureum non exspectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque;
Alter Mileti textam cane peius et angui
Vitabit chlamydem, morietur frigore, si non
Rettuleris pannum. Refer et sine vivat ineptus!
Res gerere et captos ostendere civibus hostes,
Attingit solium Iovis et caelestia temptat:
Principibus placuisse viris non ultima laus est.
Non cuivis homini contingit adire Corinthum.
Sedit qui timuit, ne non succederet: esto.
Quid? qui pervenit fecitne viriliter? Atqui
Hic est aut nusquam, quod quaerimus. Hic onus horret,
Ut parvis animis et parvo corpore maius;

Hic subit, et perfert. Aut virtus nomen inanest,
Aut decus et pretium recte petit experiens vir.
Coram rege suo de paupertate tacentes
Plus poscente ferent: distat, sumasne pudenter
An rapias; atqui rerum caput hoc erat, hic fons.
"Indotata mihi soror est, paupercula mater,
Et fundus nec vendibilis nec pascere firmus"
Qui dicit, clamat "Victum date." Succinit alter
"Et mihi dividuo findetur munere quadra."
Sed tacitus pasci si posset corvus, haberet
Plus dapis, et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum,
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam et subducta viatica plorat,
Nota refert meretricis acumina, saepe catellam,
Saepe periscelidem raptam sibi flentis, uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel inrisus triviis attollere curat
Fracto crure planum, licet illi plurima manet
Lacrima, per sanctum iuratus dicat Osirim:
"Credite, non ludo; crudeles, tollite claudum."
"Quaere peregrinum" vicinia rauca reclamat.

XVIII.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem praebere, professus amicum.
Ut matrona meretrici dispar erit atque
Discolor, infido scurrae distabit amicus.
Est huic diversum vitio vitium prope maius,
Asperitas agrestis et inconcinna gravisque,
Quae se commendat tonsa cute, dentibus atris,
Dum vult libertas dici mera veraque virtus.
Virtus est medium vitiorum et utrimque reductum.

Alter in obsequium plus aequo pronus et imi
Derisor lecti sic nutum divitis horret,
Sic iterat voces et verba cadentia tollit,
Ut puerum saevo credas dictata magistro
Reddere vel partes mimum tractare secundas;
Alter rixatur de lana saepe caprina,
Propugnat nugis armatus: "Scilicet ut non
Sit mihi prima fides et, vere quod placet, ut non
Acriter elatrem! Pretium aetas altera sordet."
Ambigitur quid enim? Castor sciat an Dolichos plus;
Brundisium Minuci melius via ducat an Appi.
Quem damnosa venus, quem praeceps alea nudat,
Gloria quem supra vires et vestit et unguit,
Quem tenet argenti sitis inportuna famesque,
Quem paupertatis pudor et fuga, dives amicus,
Saepe decem vitiis instructior, odit et horret,
Aut, si non odit, regit ac veluti pia mater
Plus quam se sapere et virtutibus esse priorem
Volt et ait prope vera: "Meae (contendere noli)
Stultitiam patiuntur opes; tibi parvola res est:
Arta decet sanum comitem toga; desine mecum
Certare." Eutrapelus, cuicumque nocere volebat,
Vestimenta dabat pretiosa: beatus enim iam
Cum pulchris tunicis sumet nova consilia et spes,
Dormiet in lucem, scorto postponet honestum
Officium, nummos alienos pascet, ad imum
Thrax erit aut olitoris aget mercede caballum.
Arcanum neque tu scrutaberis illius umquam,
Conmissumque teges et vino tortus et ira.
Nec tua laudabis studia aut aliena reprendes,
Nec, cum venari volet ille, poemata panges.
Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion: tu cede potentis amici

Lenibus imperiis, quotiensque educet in agros
Aetolis onerata plagis iumenta canesque,
Surge et inhumanae senium depone Camenae,
Cenes ut pariter pulmenta laboribus empta:
Romanis sollemne viris opus, utile famae
Vitaeque et membris, praesertim cum valeas et
Vel cursu superare canem vel viribus aprum
Possis. Adde virilia quod speciosius arma
Non est qui tractet: scis, quo clamore coronae
Proelia sustineas campestria; denique saevam
Militiam puer et Cantabrica bella tulisti
Sub duce, qui templis Parthorum signa refigit
Nunc et, siquid abest, Italis adiudicat armis.
Ac ne te retrahas et inexcusabilis absis,
Quamvis nil extra numerum fecisse modumque
Curas, interdum nugaris rure paterno:
Partitur lintres exercitus, Actia pugna
Te duce per pueros hostili more refertur,
Adversarius est frater, lacus Hadria, donec
Alterutrum velox victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam, siquid monitoris eges tu:
Quid de quoque viro et cui dicas, saepe videto.
Percontatorem fugito: nam garrulus idemst,
Nec retinent patulae conmissa fideliter aures,
Et semel emissum volat inrevocabile verbum.
Non ancilla tuum iecur ulceret ulla puerve
Intra marmoreum venerandi limen amici,
Ne dominus pueri pulchri caraeve puellae
Munere te parvo beet aut incommodus angat.
Qualem commendes, etiam atque etiam aspice, ne mox
Incutiant aliena tibi peccata pudorem.
Fallimur et quondam non dignum tradimus: ergo
Quem sua culpa premet, deceptus omitte tueri;

Ut penitus notum, si temptent crimina, serves
Tuterisque tuo fidentem praesidio: qui
Dente Theonino cum circumroditur, ecquid
Ad te post paullo ventura pericula sentis?
Nam tua res agitur, paries cum proximus ardet,
Et neglecta solent incendia sumere vires.
Dulcis inexpertis cultura potentis amici;
Expertus metuit. Tu, dum tua navis in altost,
Hoc age, ne mutata retrorsum te ferat aura.
Oderunt hilarem tristes tristemque iocosi,
Sedatum celeres, agilem navumque remissi;
Potores bibuli media de nocte Falerni
Oderunt porrecta negantem pocula, quamvis
Nocturnos iures te formidare tepores.
Deme supercilio nubem: plerumque modestus
Occupat obscuri speciem, taciturnus acerbi.
Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter aevum,
Num te semper inops agitet vexetque cupido,
Num pavor et rerum mediocriter utilium spes,
Virtutem doctrina paret naturane donet,
Quid minuat curas, quid te tibi reddat amicum,
Quid pure tranquillet, honos an dulce lucellum,
An secretum iter et fallentis semita vitae.
Me quotiens reficit gelidus Digentia rivus,
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas? quid credis, amice, precari?
"Sit mihi, quod nunc est, etiam minus, et mihi vivam
Quod superest aevi, siquid superesse volunt di;
Sit bona librorum et provisae frugis in annum
Copia, neu fluitem dubiae spe pendulus horae."
Sed satis est orare Iovem, quae ponit et aufert:
Det vitam, det opes; aequum mi animum ipse parabo.

XIX.

Prisco si credis, Maecenas docte, Cratino
Nulla placere diu nec vivere carmina possunt,
Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poetas,
Vina fere dulces oluerunt mane Camenae.
Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater numquam nisi potus ad arma
Prosiluit dicenda. "Forum putealque Libonis
Mandabo siccis, adimam cantare severis":
Hoc simul edixi, non cessavere poetae
Nocturno certare mero, putere diurno.
Quid? siquis voltu torvo ferus et pede nudo
Exiguaeque togae simulet textore Catonem,
Virtutemne repraesentet moresque Catonis?
Rupit Iarbitam Timagenis aemula lingua,
Dum studet urbanus tenditque disertus haberi.
Decipit exemplar vitiis imitabile: quod si
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe iocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps,
Non aliena meo pressi pede. Qui sibi fidit,
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem:
Temperat Archilochi musam pede mascula Sappho,
Temperat Alcaeus, sed rebus et ordine dispar,
Nec socerum quaerit, quem versibus oblinat atris,
Nec sponsae laqueum famoso carmine nectit.
Hunc ego, non alio dictum prius ore, Latinus
Volgavi fidicen; iuvat inmemorata ferentem

Ingenuis oculisque legi manibusque teneri.
Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premat extra limen iniquus.
Non ego ventosae plebis suffragia venor
Inpensis cenarum et tritae munere vestis;
Non ego, nobilium scriptorum auditor et ultor,
Grammaticas ambire tribus et pulpita dignor:
Hinc illae lacrimae. "Spissis indigna theatris
Scripta pudet recitare et nugis addere pondus"
Si dixi, "Rides" ait, "et Iovis auribus ista
Servas: fidis enim manare poetica mella
Te solum, tibi pulcher." Ad haec ego naribus uti
Formido et, luctantis acuto ne secer ungui,
"Displicet iste locus" clamo et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.

XX.

Vertumnum Ianumque, liber, spectare videris,
Scilicet ut prostes Sosiorum pumice mundus.
Odisti claves et grata sigilla pudico;
Paucis ostendi gemis et communia laudas,
Non ita nutritus. Fuge quo descendere gestis:
Non erit emisso reditus tibi. "Quid miser egi?
Quid volui?" dices, ubi quid te laeserit; et scis
In breve te cogi, cum plenus languet amator.
Quod si non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas;
Contrectatus ubi manibus sordescere volgi
Coeperis, aut tineas pasces taciturnus inertes
Aut fugies Uticam aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus, ut ille,
Qui male parentem in rupes protrusit asellum

Iratus; quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Cum tibi sol tepidus plures admoverit aures,
Me libertino natum patre et in tenui re
Maiores pinnas nido extendisse loqueris,
Ut quantum generi demas, virtutibus addas;
Me primis urbis belli placuisse domique,
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum siquis te percontabitur aevum:
Me quater undenos sciat inplevisse Decembres,
Collegam Lepidum quo dixit Lollius anno.

Q. HORATI FLACCI

EPISTULARUM

LIBER SECUNDUS.

I.

CUM tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,
Legibus emendes: in publica commoda peccem,
Si longo sermone morer tua tempora, Caesar.
Romulus et Liber pater et cum Castore Pollux,
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Conponunt, agros adsignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo, qui praegravat artes
Infra se positas; exstinctus amabitur idem.
Praesenti tibi maturos largimur honores,
Iurandasque tuum per numen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.
Sed tuus hic populus, sapiens et iustus in uno,
Te nostris ducibus, te Grais anteferendo,
Cetera nequaquam simili ratione modoque

Aestimat et, nisi quae terris semota suisque
Temporibus defuncta videt, fastidit et odit,
Sic fautor veterum, ut tabulas peccare vetantes
Quas bis quinque viri sanxerunt, foedera regum
Vel Gabiis vel cum rigidis aequata Sabinis,
Pontificum libros, annosa volumina vatum
Dictitet Albano Musas in monte locutas.
Si, quia Graiorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina; non est quod multa loquamur:
Nil intrast olea, nil extrast in nuce duri;
Venimus ad summum fortunae, pingimus atque
Psallimus et luctamur Achivis doctius unctis.
Si meliora dies, ut vina, poemata reddit,
Scire velim, chartis pretium quotus arroget annus.
Scriptor abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet an inter
Viles atque novos? Excludat iurgia finis!
"Est vetus atque probus, centum qui perficit annos."
Quid? qui deperiit minor uno mense vel anno,
Inter quos referendus erit? veteresne poetas,
An quos et praesens et postera respuat aetas?
"Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel totost iunior anno."
Utor permisso, caudaeque pilos ut equinae
Paullatim vello, et demo unum, demo et item unum,
Dum cadat elusus ratione ruentis acervi,
Qui redit in fastos et virtutem aestimat annis
Miraturque nihil, nisi quod Libitina sacravit.
Ennius, et sapiens et fortis et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est et mentibus haeret
Paene recens? adeo sanctumst vetus omne poema.
Ambigitur quotiens, uter utro sit prior, aufert

Pacuvius docti famam senis, Accius alti,
Dicitur Afrani toga convenisse Menandro,
Plautus ad exemplar Siculi properare Epicharmi,
Vincere Caecilius gravitate Terentius arte.
Hos ediscit et hos arto stipata theatro
Spectat Roma potens, habet hos numeratque poetas
Ad nostrum tempus Livi scriptoris ab aevo.
Interdum volgus rectum videt; est ubi peccat.
Si veteres ita miratur laudatque poetas,
Ut nihil anteferat, nihil illis conparet: errat;
Si quaedam nimis antique, si pleraque dure
Dicere credit eos, ignave multa fatetur,
Et sapit et mecum facit et Iove iudicat aequo.
Non equidem insector delendave carmina Livi
Esse reor, memini quae plagosum mihi parvo
Orbilium dictare; sed emendata videri
Pulchraque et exactis minimum distantia miror.
Inter quae verbum emicuit si forte decorum,
Si versus paullo concinnior unus et alter:
Iniuste totum ducit venditque poema.
Indignor quicquam reprehendi, non quia crasse
Conpositum inlepideve putetur, sed quia nuper,
Nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae
Fabula si dubitem, clament periisse pudorem
Cuncti paene patres, ea cum reprehendere coner,
Quae gravis Aesopus, quae doctus Roscius egit:
Vel quia nil rectum, nisi quod placuit sibi, ducunt,
Vel quia turpe putant parere minoribus, et quae
Inberbi didicere, senes perdenda fateri.
Iam Saliare Numae carmen qui laudat et illud,
Quod mecum ignorat, solus volt scire videri,
Ingeniis non ille favet plauditque sepultis,
Nostra sed inpugnat, nos nostraque lividus odit.
Quod si tam Graiis novitas invisa fuisset

Quam nobis, quid nunc esset vetus? aut quid haberet,
Quod legeret tereretque viritim publicus usus?
Ut primum positis nugari Graecia bellis
Coepit et in vitium fortuna labier aequa,
Nunc athletarum studiis nunc arsit equorum,
Marmoris aut eboris fabros aut aeris amavit,
Suspendit picta voltum mentemque tabella,
Nunc tibicinibus, nunc est gavisa tragoedis;
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Hoc paces habuere bonae ventique secundi.
Romae dulce diu fuit et sollemne reclusa
Mane domo vigilare, clienti promere iura,
Cautos nominibus rectis expendere nummos,
Maiores audire, minori dicere per quae
Crescere res posset, minui damnosa libido.
Quid placet aut odiost, quod non mutabile credas?
Mutavit mentem populus levis, et calet uno
Scribendi studio: pueri patresque severi
Fronde comas vincti cenant et carmina dictant.
Ipse ego, qui nullos me adfirmo scribere versus,
Invenior Parthis mendacior, et prius orto
Sole vigil calamum et chartas et scrinia posco.
Navim agere ignarus navis timet, abrotonum aegro
Non audet nisi qui didicit dare, quod medicorumst,
Promittunt medici, tractant fabrilia fabri;
Scribimus indocti doctique poemata passim.
Hic error tamen et levis haec insania quantas
Virtutes habeat, sic collige: vatis avarus
Non temerest animus; versus amat, hoc studet unum;
Detrimenta, fugas servorum, incendia ridet,
Non fraudem socio puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo;
Militiae quamquam piger et malus, utilis urbi,
Si das hoc, parvis quoque rebus magna iuvari.

Os tenerum pueri balbumque poeta figurat,
Torquet ab obscaenis iam nunc sermonibus aurem,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae,
Recte facta refert, orientia tempora notis
Instruit exemplis, inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus et praesentia numina sentit,
Caelestes inplorat aquas docta prece blandus,
Avertit morbos, metuenda pericula pellit,
Inpetrat et pacem et locupletem frugibus annum.
Carmine di superi placantur, carmine Manes.
Agricolae prisci, fortes parvoque beati,
Condita post frumenta levantes tempore festo
Corpus et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris et coniuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium memorem brevis aevi.
Fescennina per hunc invecta licentia morem
Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepta per annos
Lusit amabiliter, donec iam saevus apertam
In rabiem coepit verti iocus et per honestas
Ire domos inpune minax. Doluere cruento
Dente lacessiti, fuit intactis quoque cura
Condicione super communi, quin etiam lex
Poenaque lata, malo quae nollet carmine quemquam
Describi; vertere modum formidine fustis
Ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit, et artes
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius, et grave virus
Munditiae pepulere; sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.

Serus enim Graecis admovit acumina chartis,
Et post Punica bella quietus quaerere coepit,
Quid Sophocles et Thespis et Aeschylus utile ferrent.
Temptavit quoque rem si digne vertere posset,
Et placuit sibi, natura sublimis et acer:
Nam spirat tragicum satis et feliciter audet,
Sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere
Sudoris minimum, sed habet comoedia tanto
Plus oneris, quanto veniae minus. Adspice, Plautus
Quo pacto partes tutetur amantis ephebi,
Ut patris attenti, lenonis ut insidiosi,
Quantus sit Dossennus edacibus in parasitis,
Quam non adstricto percurrat pulpita socco:
Gestit enim nummum in loculos demittere, post hoc
Securus, cadat an recto stet fabula talo.
Quem tulit ad scaenam ventoso Gloria curru,
Exanimat lentus spectator, sedulus inflat:
Sic leve, sic parvumst, animum quod laudis avarum
Subruit aut reficit. Valeat res ludicra: si me
Palma negata macrum, donata reducit opimum.
Saepe etiam audacem fugat hoc terretque poetam,
Quod numero plures, virtute et honore minores,
Indocti stolidique et depugnare parati,
Si discordet eques, media inter carmina poscunt
Aut ursum aut pugiles: his nam plebecula gaudet.
Verum equitis quoque iam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quattuor aut plures aulaea premuntur in horas,
Dum fugiunt equitum turmae peditumque catervae;
Mox trahitur manibus regum fortuna retortis,
Esseda festinant, pilenta, petorrita, naves,
Captivum portatur ebur, captiva Corinthus.
Si foret in terris, rideret Democritus, seu
Diversum confusa genus panthera camelo

Sive elephas albus volgi converteret ora;
Spectaret populum ludis attentius ipsis,
Ut sibi praebentem nimio spectacula plura,
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quae pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus aut mare Tuscum,
Tanto cum strepitu ludi spectantur et artes
Divitiaeque peregrinae, quibus oblitus actor
Cum stetit in scaena, concurrit dextera laevae.
Dixit adhuc aliquid? Nil sane. Quid placet ergo?
Lana Tarentino violas imitata veneno.
Ac ne forte putes me, quae facere ipse recusem,
Cum recte tractent alii, laudare maligne:
Ille per extentum funem mihi posse videtur
Ire poeta, meum qui pectus inaniter angit,
Inritat, mulcet, falsis terroribus inplet,
Ut magus, et modo me Thebis modo ponit Athenis.
Verum age et his, qui se lectori credere malunt
Quam spectatoris fastidia ferre superbi,
Curam redde brevem, si munus Apolline dignum
Vis conplere libris et vatibus addere calcar,
Ut studio maiore petant Helicona virentem.
Multa quidem nobis facimus mala saepe poetae,
Ut vineta egomet caedam mea, cum tibi librum
Sollicito damus aut fesso; cum laedimur, unum
Siquis amicorumst ausus reprehendere versum;
Cum loca iam recitata revolvimus inrevocati;
Cum lamentamur, non adparere labores
Nostros et tenui deducta poemata filo;
Cum speramus eo rem venturam, ut simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas et egere vetes et scribere cogas.
Sed tamen est operae pretium cognoscere, quales
Aedituos habeat belli spectata domique

Virtus, indigno non conmittenda poetae.
Gratus Alexandro regi Magno fuit ille
Choerilus, incultis qui versibus et male natis
Rettulit acceptos, regale nomisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille, poema
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit, nequis se praeter Apellem
Pingeret, aut alius Lysippo duceret aera
Fortis Alexandri voltum simulantia. Quodsi
Iudicium subtile videndis artibus illud
Ad libros et ad haec Musarum dona vocares:
Boeotum in crasso iurares aere natum.
At neque dedecorant tua de se iudicia atque
Munera, quae multa dantis cum laude tulerunt
Dilecti tibi Vergilius Variusque poetae,
Nec magis expressi voltus per ahenea signa,
Quam per vatis opus mores animique virorum
Clarorum adparent. Nec sermones ego mallem
Repentes per humum quam res conponere gestas
Terrarumque situs et flumina dicere et arces
Montibus inpositas et barbara regna, tuisque
Auspiciis totum confecta duella per orbem,
Claustraque custodem pacis cohibentia Ianum,
Et formidatam Parthis te principe Romam,
Si quantum cuperem possem quoque; sed neque parvum
Carmen maiestas recipit tua, nec meus audet
Rem temptare pudor quam vires ferre recusent.
Sedulitas autem stulte, quem diligit, urguet,
Praecipue cum se numeris commendat et arte:
Discit enim citius meminitque libentius illud
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium, quod me gravat, ac neque ficto
In peius voltu proponi cereus usquam

Nec prave factis decorari versibus opto,
Ne rubeam pingui donatus munere, et una
Cum scriptore meo capsa porrectus operta
Deferar in vicum vendentem tus et odores
Et piper et quidquid chartis amicitur ineptis.

II.

Flore, bono claroque fidelis amice Neroni,
Siquis forte velit puerum tibi vendere natum
Tibure vel Gabiis, et tecum sic agat "Hic et
Candidus et talos a vertice pulcher ad imos
Fiet eritque tuus nummorum milibus octo,
Verna ministeriis ad nutus aptus eriles,
Literulis Graecis imbutus, idoneus arti
Cuilibet: argilla quidvis imitaberis uda:
Quin etiam canet indoctum sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo
Laudat venales qui volt extrudere merces.
Res urguet me nulla: meo sum pauper in aere.
Nemo hoc mangonum faceret tibi; non temere a me
Quivis ferret idem. Semel hic cessavit et, ut fit,
In scalis latuit metuens pendentis habenae;
Des nummos, excepta nihil te si fuga laedit":
Ille ferat pretium poenae securus opinor.
Prudens emisti vitiosum, dicta tibist lex:
Insequeris tamen hunc et lite moraris iniqua?
Dixi me pigrum proficiscenti tibi, dixi
Talibus officiis prope mancum, ne mea saevus
Iurgares ad te quod epistola nulla rediret.
Quid tum profeci, mecum facientia iura
Si tamen attemptas? Quereris super hoc etiam, quod
Exspectata tibi non mittam carmina mendax.
Luculli miles collecta viatica multis

Aerumnis, lassus dum noctu stertit, ad assem
Perdiderat: post hoc vemens lupus et sibi et hosti
Iratus pariter, ieiunis dentibus acer,
Praesidium regale loco deiecit, ut aiunt,
Summe munito et multarum divite rerum.
Clarus ob id factum, donis ornatur honestis,
Accipit et bis dena super sestertia nummum.
Forte sub hoc tempus castellum evertere praetor
Nescio quod cupiens, hortari coepit eundem
Verbis, quae timido quoque possent addere mentem:
"I bone, quo virtus tua te vocat, i pede fausto,
Grandia laturus meritorum praemia. Quid stas?"
Post haec ille catus, quantumvis rusticus "Ibit,
Ibit eo, quo vis, qui zonam perdidit" inquit.
Romae nutriri mihi contigit atque doceri,
Iratus Grais quantum nocuisset Achilles.
Adiecere bonae paulo plus artis Athenae,
Scilicet ut possem curvo dignoscere rectum
Atque inter silvas Academi quaerere verum.
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aestus in arma,
Caesaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
Decisis humilem pinnis inopemque paterni
Et laris et fundi paupertas inpulit audax,
Ut versus facerem. Sed quod non desit habentem
Quae poterunt umquam satis expurgare cicutae,
Ni melius dormire putem quam scribere versus?
Singula de nobis anni praedantur euntes:
Eripuere iocos, venerem, convivia, ludum;
Tendunt extorquere poemata: quid faciam vis?
Denique non omnes eadem mirantur amantque:
Carmine tu gaudes, hic delectatur iambis,
Ille Bioneis sermonibus et sale nigro.
Tres mihi convivae prope dissentire videntur,

Poscentes vario multum diversa palato.
Quid dem? quid non dem? renuis tu, quod iubet alter;
Quod petis, id sanest invisum acidumque duobus.
Praeter cetera me Romaene poemata censes
Scribere posse inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta relictis
Omnibus officiis; cubat hic in colle Quirini,
Hic extremo in Aventino, visendus uterque:
Intervalla vides humane commoda. "Verum
Purae sunt plateae, nihil ut meditantibus obstet."
Festinat calidus mulis gerulisque redemptor,
Torquet nunc lapidem, nunc ingens machina tignum,
Tristia robustis luctantur funera plaustris,
Hac rabiosa fugit canis, hac lutulenta ruit sus:
I nunc et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus et fugit urbes,
Rite cliens Bacchi somno gaudentis et umbra:
Tu me inter strepitus nocturnos atque diurnos
Vis canere et contracta sequi vestigia vatum?
Ingenium, sibi quod vacuas desumsit Athenas
Et studiis annos septem dedit insenuitque
Libris et curis, statua taciturnius exit
Plerumque et risu populum quatit: hic ego rerum
Fluctibus in mediis et tempestatibus urbis
Verba lyrae motura sonum conectere digner?
Frater erat Romae consulti rhetor, ut alter
Alterius sermone meros audiret honores,
Gracchus ut hic illi, foret huic ut Mucius ille.
Qui minus argutos vexat furor iste poetas?
Carmina conpono, hic elegos. Mirabile visu
Caelatumque novem Musis opus! Adspice primum,
Quanto cum fastu, quanto molimine circum
Spectemus vacuam Romanis vatibus aedem;
Mox etiam, si forte vacas, sequere et procul audi,
Quid ferat et quare sibi nectat uterque coronam.

Caedimur et totidem plagis consumimus hostem
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius; ille meo quis?
Quis nisi Callimachus? si plus adposcere visus,
Fit Mimnermus et optivo cognomine crescit.
Multa fero, ut placem genus inritabile vatum,
Cum scribo et supplex populi suffragia capto;
Idem finitis studiis et mente recepta
Obturem patulas inpune legentibus aures.
Ridentur mala qui conponunt carmina; verum
Gaudent scribentes et se venerantur et ultro,
Si taceas, laudant quidquid scripsere beati.
At qui legitimum cupiet fecisse poema,
Cum tabulis animum censoris sumet honesti.
Audebit, quaecumque parum splendoris habebunt
Et sine pondere erunt et honore indigna ferentur,
Verba movere loco, quamvis invita recedant
Et versentur adhuc intra penetralia Vestae;
Obscurata diu populo bonus eruet atque
Proferet in lucem speciosa vocabula rerum,
Quae priscis memorata Catonibus atque Cethegis
Nunc situs informis premit et deserta vetustas;
Adsciscet nova, quae genitor produxerit usus.
Vemens et liquidus puroque simillimus amni
Fundet opes Latiumque beabit divite lingua;
Luxuriantia conpescet, nimis aspera sano
Levabit cultu, virtute carentia tollet,
Ludentis speciem dabit et torquebitur, ut qui
Nunc Satyrum, nunc agrestem Cyclopa movetur.
Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me vel denique fallant,
Quam sapere et ringi? Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoedos
In vacuo laetus sessor plausorque theatro,
Cetera qui vitae servaret munia recto

More, bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis
Et signo laeso non insanire lagoenae,
Posset qui rupem et puteum vitare patentem:
Hic ubi cognatorum opibus curisque refectus
Expulit elleboro morbum bilemque meraco,
Et redit ad sese "Pol, me occidistis, amici,
Non servastis" ait, "cui sic extorta voluptas
Et demptus per vim mentis gratissimus error."
Nimirum saperest abiectis utile nugis,
Et tempestivum pueris concedere ludum,
Ac non verba sequi fidibus modulanda Latinis,
Sed verae numerosque modosque ediscere vitae.
Quocirca mecum loquor haec tacitusque recordor:
Si tibi nulla sitim finiret copia lymphae,
Narrares medicis: quod, quanto plura parasti,
Tanto plura cupis, nulline faterier audes?
Si volnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel herba
Proficiente nihil curarier: audieras, cui
Rem di donarent, illi decedere pravam
Stultitiam; et, cum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus isdem?
At si divitiae prudentem reddere possent,
Si cupidum timidumque minus te: nempe ruberes,
Viveret in terris te siquis avarior uno.
Si propriumst, quod quis libra mercatur et aere,
Quaedam, si credis consultis, mancipat usus:
Qui te pascit ager, tuus est, et vilicus Orbi,
Cum segetes occat tibi mox frumenta daturas,
Te dominum sentit. Das nummos, accipis uvam,
Pullos, ova, cadum temeti: nempe modo isto
Paullatim mercaris agrum, fortasse trecentis
Aut etiam supra nummorum milibus emptum.
Quid refert, vivas numerato nuper an olim?

Emptor Aricini quondam Veientis et arvi
Emptum cenat olus, quamvis aliter putat: emptis
Sub noctem gelidam lignis calefactat ahenum;
Sed vocat usque suum, qua populus adsita certis
Limitibus vicina refugit iurgia; tamquam
Sit proprium quicquam, puncto quod mobilis horae
Nunc prece, nunc pretio, nunc vi, nunc morte suprema
Permutet dominos et cedat in altera iura.
Sic quia perpetuus nulli datur usus, et heres
Heredem alternis velut unda supervenit undam,
Quid vici prosunt aut horrea? quidve Calabris
Saltibus adiecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gaetulo murice tinctas
Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungui
Praeferat Herodis palmetis pinguibus, alter
Dives et inportunus ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum
Quodque caput, voltu mutabilis, albus et ater.
Utar et ex modico, quantum res poscet, acervo
Tollam nec metuam, quid de me iudicet heres,
Quod non plura datis invenerit; et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumptum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis Quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies inmunda tamen procul absit: ego utrum
Nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis Aquilone secundo:

Non tamen adversis aetatem ducimus Austris,
Viribus, ingenio, specie, virtute, loco, re
Extremi primorum, extremis usque priores.
Non es avarus: abi. Quid? Cetera iam simul isto
Cum vitio fugere? Caret tibi pectus inani
Ambitione? caret mortis formidine et ira?
Somnia, terrores, magicos, miracula, sagas,
Nocturnos lemures portentaque Thessala rides?
Natales grate numeras? ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exempta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis atque bibisti:
Tempus abire tibist, ne potum largius aequo
Rideat et pulset lasciva decentius aetas.

NOTES.

NOTE.—Proper names of importance which are not mentioned in the Notes will be found in the Index. An obelus (†) indicates that the reading is doubtful.

BOOK I.

EPISTLE I.

ARGUMENT.—*You, Maecenas, would call me back again to the lighter poetry of my earlier days, but I am putting away trifling and turning to the study of life. I am striving after virtue, and if I cannot attain to perfection, I can put into practice the elementary rules of a virtuous life. At Rome we see every man making Mammon his god. Self-seeking, characterised by strange inconsistency, is the ruling principle of the world. To whom then shall we turn for guidance? To the Stoics, with their paradox that the virtuous man is the happy man.*

[See Index for **Aristippus, Baiae, Maecenas.**]

1. **prima**: supply *Camena* from the following clause. The ablative is one denoting vaguely the means by which. **dicte**: voc. with *Maecenas* (*v.* 3). **mihi**: dative of the agent. This dative is regularly used with the gerundive, and occasionally with the passive participle and adjectives in *-bilis*. It rarely occurs after the present, imperfect, or future. **summa**: "last," equivalent to *ultima*; in this sense *supremus* is more common. **Camena**: the Camenae were the Italian goddesses of song corresponding to the Greek Muses (Μοῦσαι). Here *Camena* is used as the personification of song (*carmen*). Translate "my earliest Muse."

2. **spectatum**: "approved." The metaphor in this and the following clause is from the life of a gladiator. **donatum . . . rude**: *lit.* "presented with the foil." *Rudis* was a wooden sword, used by the gladiator in practice, and presented to him on his discharge as a token that he was no longer to take part in mortal combats. *Rude* is ablative of means after *dono*, which takes two constructions: *dono tibi aliquid*, "I present something to you"; (2) *dono te aliqua re*, "I present you with something."

3. **antiquo . . . ludo**: "in my old training school." The omission

of the preposition *in* before the ablative of a common noun, expressing place where, is in ordinary prose almost confined to special words (*e.g. loco*), and to expressions with *totus* or *medius* as attribute. **includere,** the inf. with *quaero* is not found in good prose.

4. **eademst:** = *eadem est*, a poetic elision. **mens:** "humour," "inclination." **Veianius:** a veteran gladiator of the class mentioned in *v.* 2. **armis:** with *fixis* (*v.* 5), ablative of attendant circumstances (abl. abs.).

5. **Herculis ad postem:** on his retirement the gladiator had hung his armour upon a pillar in some temple of Hercules, the patron god of gladiators and athletes. **agro:** ablative of place where, without a preposition; see *v.* 3, *n.*

6. **totiens:** *i.e.* as often as before his retirement. **extrema arena:** "at or from the edge of the arena," ablative either of place where or place from which, without a preposition; cp. *v.* 3, *n.*

7. **mihi:** dative of advantage. **purgatam:** "well cleansed," *i.e.* "listening." **personet:** consecutive or generic subjunctive (a variety of the consecutive use) after *qui*; cp. *v.* 77, *n.*

8. **mature sanus:** these should be taken together = "timely wise."

9. **ilia ducat:** *lit.* "strain his flanks," *i.e.* "become broken-winded."

10. **ludicra:** "playthings," "trifles," such as the *iocos, convivia*, etc., mentioned in II. ii. 56; *versus* refers to the lyric poems (the Odes, etc.) of Horace's earlier days. See Introduction, § 3. **pono:** = *depono*, "put aside."

11. **quid verum:** supply *sit*. **curo:** by study. **rogo:** by inquiry from others.

12. **possim:** final subjunctive after *quae*, the relative representing *talia ut ea*.

13. **ne . . . roges:** this final clause expresses the purpose, not of the principal action itself (*deferor*, *v.* 15), but of the mention of that action. **quo . . . duce, quo Lare:** ablative of attendant circumstances, "with whom as my leader, with what house as my home." *Duce* denotes the leader of a philosophical school. The *Lar* was the tutelary spirit of the family, and is here used poetically for the house (*i.e.* philosophical school).

14. **addictus:** technically used of an insolvent debtor, assigned to his creditor as a slave, here = "sentenced." **iurare in verba magistri:** *lit.* "to swear after a set formula of words dictated by a trainer," hence "to swear allegiance to a trainer." The infinitive here is usually explained as complementary, *i.e.* completing the sense. The infinitive both in Greek and Latin was originally a case—usually a dative—of a verbal noun. As a dative it may denote an action to which that of the main verb is directed, or for which it exists, *e.g. nec vicina subest vinum praebere taberna*, "and there is no tavern near to furnish wine" (I. xiv. 24). As an accusative it is used in *quaeris includere* (*vv.* 2, 3), and *festinas demere*, "you hasten to take away" (I. ii. 38). In fact, the infinitive is used as an indeclinable noun in any case relation. Particularly noteworthy in Horace is the frequent use of the infinitive in various case relations with adjectival

words, *e.g. addictus iurare*, "sentenced to swear"; *fruges consumere nati*, "born to devour the fruits of the ground" (I. ii. 27); *dare idoneus*, "fit to give" (I. xvi. 12); and further instances in I. iii. 35, I. x. 26, I. xvii. 47. This so-called complementary infinitive is not to be imitated in prose, where we should require *ad fruges consumendas nati*, for *fruges consumere nati*.

15. **quo**: closely with *cumque*, "whithersoever." This separation is called Tmesis ("cutting"). **deferor**: the regular term to express "come to land."

16. **agilis**: "a man of action." **mersor**: used reflexively, "I plunge myself."

17. **virtutis**: objective genitive with *custos* and *satelles*.

20. **dies**: *dies* is often feminine in poetry for metrical reasons, as here; *dies* is nearly always masculine in classical prose in the singular, except when it denotes an indefinite period, or the set day appointed for a transaction, in which cases it is usually feminine.

21. **opus debentibus**: = *operariis*, "labourers," "those who are bound to perform some task."

22. **custodia**: "control" generally, though not legally, as a woman could not be a legal guardian (*tutor*).

23. **tarda . . . ingrata**: "slowly and unpleasantly." An adjectival attribute is often thus used in Latin, where the English idiom usually requires an adverb or an adverbial phrase. **spem consiliumque**: = the fulfilment of my hope and the carrying out of my plan.

24. **id**: the study of moral philosophy.

26. **neglectum**: the participle here serves for the protasis of the conditional sentence, being equivalent to *si neglectum fuerit*.

27. **ut**: here explanatory, a development of the consecutive use; the clause introduced by *ut* is virtually the subject of *restat*. **elementis** "rudiments," "principles."

28. **possis**: concessive subjunctive, coming under the use of the subjunctive called jussive. Construe: *Non possis oculo contendere quantum Lynceus* (*contendere potuit*). *Quantum* is an accusative of extent of space used adverbially. **Lynceus**: one of the Argonauts, famous for the keenness of his sight.

29. **contemnas**: hypothetical subjunctive, taking *inungui* as accusative of the direct object; *lit.* "do not neglect anointment" (see note on *v.* 14). *Lippus* forms the protasis of the conditional sentence, and is equivalent to *si lippus sis*; cp. *v.* 26; *possis* in *v.* 28 is also logically a protasis to *contemnas*.

30. **desperes**: subjunctive indicating the reason which it is assumed Maecenas might urge. **Glyconis**: a celebrated athlete, contemporary with Horace.

31. **nolis**: potential subjunctive; this is really a conditional subjunctive, the omitted protasis being easily supplied, or *si liceat*, "if you had the chance." *Prohibere* here takes the ablative of the thing kept off; it also takes the accusative of the thing kept off, *e.g. prohibere aliquo aliquid*, "to keep something away from some one."

32. **est**: = *licet*, "it is possible." *Quadam* goes closely with *tenus*

(always placed after its case), and is an adverbial ablative feminine like *hactenus*, *aliquatenus*, and *ultra*.

33. **fervet . . . . sunt**: this is virtually a conditional sentence without *si*; cp. *vv.* 36, 37 . . . *tumes: sunt* . . . **cupidine**: always masculine in Horace.

34. **verba**: "magic words," "spells." **voces**: "incantations."

35. **possis**: generic subjunctive (a variety of the consecutive use) with *quibus*.

36. **piacula**: properly "propitiatory sacrifices," here put metaphorically for "remedies."

37. **ter pure lecto . . . libello**: three is the magic number. *Pure* means "after purification," "with pure heart." *Libello* refers to the precepts in some philosophical work which were to be read through thrice, just as magic formulae might be thrice repeated. The ablative is one of attendant circumstance (abl. abs.).

40. **culturae**: dative of the indirect object with *commodet*.

41. **virtus**: supply *prima* from the following clause.

42. **caruisse**: *careo* here, as often, means "to get rid of." The tense is a present perfect, and is used of an action already completed before the present time, so that the result, rather than the action itself, is present to the mind,—"to have got rid of."

44. **devites**: subjunctive in dependent question after *quanto labore*. **capitis**: = *corporis*. *Caput* is often used to denote "oneself," "one's life."

46. **per mare, per saxa, per ignes**: the English proverbial expression corresponding to this is "Through fire and water."

48. **meliori**: = a better and a wiser man.

50. **magna coronari . . . Olympia**: cognate accusative retained after the passive verb, being an imitation of a construction common in Greek. This "retained accusative" should be carefully distinguished from the accusative after a passive verb used reflexively, *e.g. suspensi loculos*, *v.* 56. The Olympic games were the chief national festival of the Greeks, celebrated in honour of Zeus (Jupiter) at Olympia, in Elis.

51. **sit**: conditional subjunctive with *cui* = *si ei*, thus it forms a protasis to the preceding question, *Quis . . . contemnat?* **condicio**: "terms," "prospect." **sine pulvere**: a metaphor from the dusty arena.

54. **Ianus summus ab imo**: the reference is probably to certain archways which stood along the N.E. side of the Forum at Rome; the phrase would then mean "all the *Iani*, or archways, from first to last," *lit.* "the highest *Ianus* starting from the lowest." In and around these *Iani* bankers and money-lenders did their business. Bentley and others suppose *Ianus* to have been the name of a street, possibly a covered way or arcade near the Forum; the phrase then means "the whole *Ianus* from top to bottom," *lit.* "the top of the *Ianus* starting from the bottom"; cp. Satires II. iii. 18, 19, *Ianum ad medium*, which may mean either (i) "at the Middle Arcade," or (ii) "at the middle of the Arcade."

55. **prodocet**: "teaches openly." **recinunt**: "repeat in sing-song tone."

56. **loculos**: accusative of the direct object, governed by *suspensi*, the participle having a "middle" force, and meaning "having slung upon themselves."

57. The conditional clause from *est* down to *desunt* forms a protasis which is answered by *plebs eris* (*v.* 59). **lingua**: "eloquence." **fides**: "honourable position," "credit" in the financial world.

58. **quadringentis**: supply *milibus sestertium*, *i.e.* 400,000 sesterces. By the law of L. Roscius Otho (B.C. 67) the fortune required for a member of the *equester ordo* (*census equester*) was 400,000 sesterces. They had the right of sitting in the first fourteen rows immediately behind the Senate, who sat in the Orchestra. **sex septem**: "six or seven"; this omission of the conjunction is termed asyndeton.

59. **plebs**: "one of the meaner sort." The word is not here used in its technical sense of plebeian. *At* has its usual force, introducing something counter to the previous line of thought: the boys in their game use a maxim at variance with the judgment of the world. **rex eris**: the reference is to some ancient game in which the boys used to say, "*Rex eris si recte facies, si non facies, non eris.*"

60. **hic**: the pronoun refers to the infinitive clause, which is neuter; but it is, as usual, attracted to the gender of the defining noun *murus*. So Vergil has *Set revocare gradum . . . , Hoc opus, hic labor est.* "But to recall one's steps, . . . this is the task and this the toil."

61. **nil conscire sibi**: "that one should be conscious of no guilt."

62. **Roscia . . . lex**: see note on *v.* 58. **sodes**: a contraction for *si audes*, and *audes* is a contraction for *avides* (cp. *avidus*), originally almost equivalent to *vis* (*volo*). The other word for "if you please" is *sis* (= *si vis*). **an**: *an* frequently stands alone between two alternatives, the particle with the first alternative being omitted: here, as in *v.* 68, the *an* introduces the alternative to which the writer inclines, and is equivalent to "or rather."

64. **maribus**: "spirited," *lit.* "male" from *mas*, *maris*. **Curiis**: like *Camillis* this is the general plural, and means "men such as Curius and Camillus." M' Curius Dentatus defeated Pyrrhus at Beneventum, B.C. 275. Camillus was the famous deliverer of Rome from the Gauls. The dative is one of the agent, for which see *v.* 1, *n.* **decantata**: "oft repeated by." *De-* in compound verbs often denotes intensity (as here) or completeness; cp. *deamo*, "to love exceedingly"; *defleo*, "to weep intensely"; *debello*, "to finish a war."

65. **facias**: jussive subjunctive, logically, though not grammatically, dependent on *suadet*, to be supplied after *qui*. Such subjunctives are usually classified as semi-dependent jussive subjunctives.

67. **propius**: *i.e.* from the equestrian benches. See *v.* 58, *n.* **Pupi**: Pupius is not otherwise known.

68. **responsare**: infinitive after both *hortatur* and *aptat*. In prose *hortatur* generally takes *ut* and subjunctive, while *apto* takes *ad* and gerund or gerundive.

69. **praesens**: the word is often used of the gods; "with present help," and hence almost = "a friend in need."

70. **quodsi**: *quod* is here really an adverbial accusative of extent. *Quod si* = "but if." *lit.* "as to which, if."

71. **porticibus**: long colonnades used as promenades at Rome, *e.g.* *porticus Agrippae*. **iudiciis**: "tastes," "opinions."

73. **olim**: from the same root as *olle* (old form of *ille*), an instrumental case = "at that time"; (i) past, "formerly"; (ii) present, indefinite, of a custom, "sometimes"; (iii) future, "one day." The second meaning is not found in classical prose. The reference is to Aesop's fable of the Sick Lion.

76. **belua**: Horace compares the "World" to the many-headed Lernaean Hydra. **multorum capitum**: genitive of quality, which, like the ablative of quality, cannot stand without an epithet. *Sequar* is deliberative subjunctive.

77. **conducere publica**: "to take public contracts," *i.e.* to contract for farming the revenues, or for public works generally. **sunt qui**: *est qui*, like *sunt qui*, takes a consecutive conjunctive when meaning "there is a (sort of) man who," etc., denoting a class whose character naturally induces certain actions (indefinite antecedent). This is sometimes called the generic subjunctive, since it states the characteristic actions of a *genus*, or class. But *est qui* and *sunt qui* take the indicative when merely stating the existence of the man or men with the attribute described in the adjectival clause (definite antecedent).

78. **viduas**: = unmarried ladies generally, whether widows or not.

79. **excipiant**: a hunting term, like *venentur*. **vivaria**: "preserves" for living animals, in which they were kept and fattened.

80. **multis**: dative of advantage. **occulto**: "secret," *i.e.* either (i) "unlawful" or (ii) "imperceptible."

82. **durare**: "to continue," *horam* being the accusative of extent of time.

84. **lacus**: the Lucrine lake, near Baiae. **mare**: the Tuscan Sea, which washes the shores of Baiae. The wealthy Romans of the day had a fancy for building palaces out into the Lake, or the Bay of Baiae.

86. **auspicium**: (*avis* and *-spicio*) *lit.* "observation of birds," hence "watching of signs given by birds," and so "observation of signs of divine approval or disapproval" generally. Here it means "sanction." **Teanum**: here the Sidicine Teanum in Campania, thirty miles from Baiae.

87. **tolletis**: the second person of the future sometimes indicates a strong command; the words are those of the *dives*. **lectus genialis**: "the marriage bed," which was dedicated to the all-protecting genius of the family, whence the name. **aula**: usually = "the front court"; here it denotes the *atrium*, "hall," in which the marriage-bed was placed opposite the door.

89. **bene solis esse maritis**: "married men alone enjoy themselves."

90. **teneam**: deliberative subjunctive. **Protea**: a sea-god who

possessed prophetic power, but only gave his answers when caught and bound. To avoid capture he had the power of changing into all sorts of forms.

91. **quid pauper** : sc. *facit ?* **cenacula** : "garrets."

92. **conducto navigio** : ablative absolute, equivalent to a concessive sentence, "though he has to pay hire for the boat."

94. **inaequali tonsore** : this cannot be ablative of the agent, which always requires *a*, *ab* ; it is an ablative absolute, "when the barber has cut unevenly," so "by a barber's uneven cutting." **capillos** : retained accusative. See *v.* 50, *n.*

95. **subucula** : an under-garment, made of linen or cotton, worn beneath the tunic. **pexae** : *lit.* "combed"; hence, "with the nap on," "new."

96. **inpar** : adjective requiring to be translated by an adverb in English. See *v.* 23, *n.*

99. **aestuat** : a metaphor from the tide; cp. Eng. "fluctuate." **ordine toto** : ablative of respect with *disconvenit.*

100. **mutat quadrata rotundis** : a proverbial expression for capricious changes ; the same meaning would be denoted by *mutat quadratis rotunda*, the ablative in each case being instrumental.

101. **insanire . . . sollemnia me** : "that I suffer from the common madness." *Sollemnia* comes from *sollus*, an old word = "whole," and *annus*, "year"; hence it means "things that happen once a year," "customary," "religious," "solemn." The accusative is cognate ; cp. *coronari Olympia*, *v.* 50.

102. **curatoris** : the praetor could by an injunction (*interdicto*) take away property from a madman's or a prodigal's control, and place it and its possessor under the control of some person, usually selected from the nearest relatives.

103. **tutela** : the abstract is used for concrete here—"guardian."

104. **sis** : concessive, "though you are." **prave sectum . . . ob unguem** : the Romans paid great attention to the trimming of their nails. The meaning is "though you, Maecenas, are very particular about small details of personal appearance."

105. Horace here gives the well-known Stoic paradox that the ideal wise man is perfect in everything.

108. **praecipue** : "beyond all other men." **sanus** : the word bears a *double entente* : (i) "morally sound," (ii) "physically sound." Horace playfully draws out the last sense by the objection, *nisi cum pituita molestast*, "except when he has a troublesome cold." **pituita** : scanned as a trisyllable—*pī-trī-tă.*

EPISTLE II.

ARGUMENT.—*I have been reading my Homer again, Lollius, and find his living examples far better teachers than all the precepts of the Schools. Homer brings on the stage philosophers and fools, and it is to the latter class that we belong. Awake, shake off your*

lethargy. Procrastination is the thief of time. Away with excuses: wealth without health is a mockery; pleasure mostly brings pain; the miser is always in need; the envious man in torment; anger is temporary insanity. Train your mind while it is young and teachable. Still, go to extremes if you like; I shall keep on my steady jog-trot.

[See Index for **Chrysippus, Crantor, Penelope, Ulixes.**]

The Trojan War, of which Homer told the story in his *Iliad*, arose from the carrying off the Lacedemonian king Menelaus' peerless wife Helen by Paris, son of Priam the king of Troy. The two sons of Atreus, Menelaus and his brother Agamemnon, king of Mycenae, visited all the chieftains of Greece, and persuaded them to join in an expedition to avenge the wrong, and bring back Helen. Agamemnon was chosen commander-in-chief, and among the most celebrated of the Greek heroes were Achilles, the son of Peleus; Nestor, king of Pylos; and Ulysses, "of the many wiles," the king of Ithaca, whose subsequent wanderings Homer narrates in the *Odyssey*. When they arrived in the Troad an embassy was sent to Troy to demand the surrender of Helen, and Antenor, one of the wisest elders of Troy, urged the Trojans to comply; but they listened rather to Paris and made up their minds to fight. For nine years the Greeks could do nothing against the lofty walls and towers of Troy, defended by the brave Trojans and their heroic leader, Hector. In the tenth year Agamemnon enraged Achilles by taking from him a fair captive named Briseis. Achilles withdrew from the conflict with his men, and thus the Trojans were emboldened to press hard upon the Greeks. At last Achilles came to the rescue, slew Hector, and drove the Trojans back within their walls. He himself subsequently fell while attempting to force his way into the town, but Troy was at last captured by Ulysses' stratagem of the Wooden Horse, and was then utterly destroyed. After the fall of Troy, Ulysses set out on his voyage home, but was driven out of his course by storms; and for many years wandered from land to land, visiting among other places the isle of Aeaea, where lived Circe the sorceress. Here all his comrades but one were turned into swine, but he succeeded in rescuing them at last. Later on he passed without harm the isle of the Sirens, and visited the earthly paradise where Alcinous was king. After many more adventures he came home to Ithaca. Here he found his faithful wife Penelope beset by many wooers, whose importunity she had year after year resisted.

1. **Maxime Lolli**: *Maximus* is probably a *cognomen* of the *gens Lollia*, and would usually follow the *nomen* Lollius. The full name of a Roman citizen consisted of a distinctive *praenomen* (*e.g. Publius* written *P.*), a *nomen* (*gentilicium* designating his *gens*, *e.g. Cornelius*), and the name of his paterfamilias, if any (*e.g. Publi Filius*, written *P. F.*). To these were later added a hereditary *cognomen* (*e.g. Scipio*), and in some cases a distinctive title, *agnomen* (*e.g. Africanus*). In

classical times the full name, as usually quoted, would be P. Cornelius Scipio Africanus.

2. **dum . . . declamas**: when *dum* means "*in* the time that" it is usually followed by the historic present, as here; when it means "*all* the time that" it is usually followed by the same tense as that of the principal clause. **Romae**: locative case. The original locative case has left many traces in Latin: (i) in names of towns—*Corinthi, Romae, Lepti* ("at Leptis"); (ii) in other words, *e.g. postri-die, cotti-die, domi, humi, ruri, belli, militiae.* **Praeneste**: (*Palestrina*) about twenty miles S.E. of Rome, a summer retreat of wealthy Romans.

3. **pulchrum**: here = the Greek καλόν, *i.e.* "honourable," "morally right."

5. **crediderim**: subjunctive in dependent question. Construe:—*audi cur ita crediderim.* The force of the perfect is, "why I have come to believe."

7. **barbariae**: *i.e.* the Trojans. The term *barbarus* was applied by the Greeks to all races other than Greek. **collisa**: sc. *esse.*

8. **aestus**: "stormy passions"; cp. *aestuat*, I. i. 99.

9. **Antenor**: according to Homer one of the wisest among the Trojans. He advised them to deliver Helen up to Menelaus, and so cut off the cause of the war (*belli praecidere causam*). Before the taking of Troy he made treacherous overtures to Agamemnon for delivering the city into his hands.

10. †**quid**: v. l. *quod* (relative), which must be taken as retained accusative with *cogi*, and is further explained by *ut* . . . *Quid Paris* (*dicit*)? gives the best sense.

11. Construe:—*negat* (*se*) *posse cogi ut . . . regnet.* **Nestor**: king of Pylus, son of Neleus, a distinguished warrior in his early youth, who, after ruling three generations of men, went to join in the Trojan War, and became the most venerated counsellor of the Greeks.

12. **Peliden . . . Atriden**: Greek accusatives. *Pelides*, "the son of Peleus," *i.e.* Achilles, the greatest of the Greek heroes who fought at Troy. *Atrides* = "the son of Atreus," *i.e.* Agamemnon, the leader of the Greek host at Troy.

13. **hunc**: sc. *Agamemnonem.* Horace refers to Agamemnon's love for Chryseis, a fair captive, daughter of Chryses, priest of Apollo.

14. **quidquid**: accusative with *delirant*, expressing the extent of action of the verb. The reference in the line is to the plague sent upon the Greek host because Agamemnon did not restore Chryseis to her father.

15. **seditione**: *e.g.* that of Thersites (*Iliad*, ii. 115 ff.). **dolis**: *e.g.* that of Pandarus (*Iliad*, iv. 134 ff.).

18. **Ulixem**: Ulysses (the Greek Odysseus), king of Ithaca, one of the foremost of the Greeks at Troy, and especially distinguished for his skill in counsel (*sapientia*) and courage in action (*virtus*). The story of his adventures after the Fall of Troy is told by Homer in the Odyssey.

21. **parat**: historic present with *dum*: cp. note on *v.* 2. The tense here has a conative force. "tries to secure."

23. **Sirenum**: according to Homer the *Sirenes* (Sirens) were sea-nymphs who dwelt on an island near the S.W. coast of Italy. They had the power of charming by their singing all who listened. **Circae**: Circe, the daughter of Helios (the Sun), was a sorceress who dwelt in the isle Aeaea. Ulysses remained with her for a year. By her potions (*pocula*) she changed all but one of his companions into swine.

24. Ulysses did drink the draught, but with no "foolish greed" (*stultus cupidusque*), for he had previously taken an antidote given him by Hermes (Mercury).

25. **turpis**: "hideous," like the swine into which his comrades had been transformed. **excors** "without reason," the *cor* being regarded as the seat of intelligence.

27. **numerus**: "a mere number," "mere ciphers," "mere drops in the sea of humanity." **consumere nati**: the infinitive here denotes the purpose of *nati*, and is analogous to the dative of work contemplated, *e.g. decemviri legibus scribundis*, "decemvirs appointed to draw up a code of laws." It is usually called "complementary." See note on I. i. 14.

28. **nebulones**: in apposition with *sponsi*. **Alcinoi**: according to Homer, Alcinous was the ruler of the luxurious Phaeacians in Scheria.

29. **cute curanda**: a common phrase for "looking after the personal appearance." **operata**: "occupied," "busied."

30. **cui pulchrum**: the dative expresses the person whose *point of view* the writer assumes—"in whose eyes it was glorious." For the meaning see *v.* 3, *n.*

31. †**cessantem ducere somnum**: "to lure on lingering slumber." There is a variant *cessatum ducere curam*, "to lure their cares to rest," *cessatum* being the supine.

32. **ut**: final. This line really forms the protasis (without *si*), which is answered by the following query by way of apodosis. **de nocte**: "in the course of the night," *lit.* "from night," *i.e.* taking some time from night for the purpose.

33. **expergisceris**: the present tense is sometimes used as here to express vividly an action about to be commenced, "are you not going to awake?" **atqui**: $= at + qui$. *Qui* is the old ablative of the indefinite pronoun and means "in some way;" hence *atqui* = "but in some way," "however."

34. **noles**: sc. *currere*. The meaning is:—Just as if one does not exercise the body when well, he will be compelled to do so when ill, so, if one does not exercise the soul when morally sound, he will be compelled to do so, with great pain, when the soul is racked with evil passions.

36. **studiis et rebus honestis**: a dative of the indirect object after *intendere*.

37. **nam**: here merely a particle of emphasis, and not introducing a reason; *nam cur* = *curnam*, "why, indeed?"

38. **demere**: the infinitive is here the direct object of *festinas*. See note on I. i. 14.

39. **est**: = *ĕdit*, "eats," so *esse* for *ĕdere*. **in annum**: "till next year."

40. **dimidium facti**: *lit.* "half of the deed," partitive genitive. English, "Well begun is half done."

42. **rusticus**: "clownishly," "like a clown." For the use of the adjective where English prefers an adverb, or its equivalent, see I. i. 23, *n.* **defluat**: the subjunctive is used with *dum* when it implies some idea of purpose, but the indicative when nothing more than a temporal relation is denoted.

43. It should be noticed how admirably the sound of the line corresponds to the sense.

44. **pueris creandis**: "for bearing children," dative of work contemplated, frequently used with the gerundival construction. **beata**: "rich."

45. **pacantur**: "are being reclaimed," *lit.* "are being tamed."

46. Construe *nihil . . . optet (is) cui contingit quod satis est*. **contingit**: *contingo* is generally, but not always, used in a good sense; *accido*, like our word "accident," usually denotes misfortune; *evenio* is a neutral word, it presupposes expectation and preparation. **optet**: is the independent jussive subjunctive.

48. **deduxit**: the perfect is sometimes used in Augustan poets and later writers to denote repeated actions without reference to time. This is called the gnomic perfect (or aorist), being frequent in proverbs and maxims (γνῶμαι).

49. **valeat**: jussive subjunctive in quasi-dependence on *oportet*.

50. **bene . . . uti** go together, the infinitive being the direct object of *cogitat*. *Cogitat* = "means."

52. **fomenta**: warm wrappings for the feet.

57. **rebus**: ablative of cause.

58. **Siculi tyranni**: proverbial for their cruelty, *e.g.* Phalaris of Agrigentum, who baked his victims in a brazen bull.

60. **dolor**: "anger," "indignation." **mens**: "wrath;" cp. the use in English of the Latin word *animus*.

61. **odio . . . inulto**: dative of advantage, "for his unappeased or insatiable malice." **festinat**: the accusative of the object (*poenas*) is not found in Cicero, an infinitive as object being the normal construction, as in *vv.* 11 and 38.

64. **tenera cervice**: ablative of cause explaining *docilem*, "while easy to teach because its neck is tender." **magister**: the trainer, or horse-breaker.

65. **ire**: infinitive expressing the aim of, and forming a second accusative after *fingit*, which is here equivalent to *docet*. **monstret**: consecutive subjunctive after *qua* = *talem ut ea*.

66. **latravit**: here used in the sense of *allatrare*. "to bark at." *Latrare* is generally intransitive, "to bark." **aula**: "the court-yard" where the cattle, etc., were kept.

69. **recens**: ("new") closely with *imbuta*, "with which it was

tainted, when new, for the first time." *Imbuo* means (i) "to tinge," (ii) "to initiate," (iii) "to do anything for the first time."

70. **quodsi**: for the explanation of this see I. i. 70, *n.* **antis**: contracted form of *anteis.*

71. **tardum**: this word and *praecedentibus* are equivalent to substantives.

EPISTLE III.

ARGUMENT.—*I want to know, Julius Florus, all about the literary pursuits of Tiberius' suite. Who is going to write an Epic on Augustus? What of Titus, the would-be Pindar, and Celsus, not too original, and you yourself? You have many talents; which are you using? Are you reconciled to Munatius? I am eager to welcome you back.*

[See Index for **Augustus, Pindarus, Tiberius.**]

1. **Iuli Flore**: Julius Florus had in his youth published some modernised selections from Ennius and Lucilius. In B.C. 20 he is in the suite of Tiberius Claudius Nero, the future emperor, who had been sent on a mission to place Tigranes upon the throne of Armenia.

2. **Claudius Augusti privignus**: see Index *s.v.* TIBERIUS.

3. **Thraca**: a poetical form of Thracia (*Thrace*). **Hebrus**: (*Maritza*) the principal river of Thrace. Its coldness was proverbial.

4. **freta**: the Hellespont. **turres**: the tower of Hero at Sestos, and that of Leander at Abydos.

5. **Asiae**: the Roman province of Asia.

6. **cohors**: "suite." A Roman commander-in-chief was usually accompanied by a suite or staff (*cohors*), consisting of young men of rank, who went partly as his friends and partly to learn the art of war. **operum**: "literary works." The genitive is partitive with *quid.*

7. **scribere**: infinitive forming the direct object after *sumit.*

8. **paces**: (i) "times of peace," or (ii) "deeds of peace."

9. **quid**: sc. *agit?* **Titius**: nothing further is known of him. **venturus in ora**: *i.e.* whose name is soon to be on the tongue of every man.

10. **haustus**: accusative after *expalluit* used transitively in the sense of "feared."

11. **apertos**: sc. *omnibus*, "open to all."

12. **nostri**: objective genitive after *meminit. Nostri, vestri* (pl.) are always objective; *nostrum, vestrum* (pl.) always partitive. The use of first person plural for the first person singular gives an air of modesty to the expression.

13. **Thebanos**: = *Pindaricos.* This implies that Titius was ambitious of writing Latin lyrics in the style of Pindar. **auspice Musa**: "under the guidance of the Muse." Every commander before going to war had to take the auspices (as *auspex*) under the

walls of Rome; and the war was said to be carried on under his auspices (*illo auspice*) or guidance. Hence the phrase is often used metaphorically, as here.

14. **desaevit**: *de-* = "completely," "vehemently"; cp. *debellare*, "to bring the war to an end." **ampullatur**: the verb *ampullari* comes from *ampulla*, "a paint pot," and means, "to lay the colours on with a free hand," "to compose in florid style."

15. **mihi**: the stock example of the dative of the person interested or ethic dative. **Celsus**: Celsus Albinovanus to whom Epistle I. viii. is addressed.

17. **Palatinus . . . Apollo**: *i.e.* the Temple of Apollo on the Palatine Hill built by Augustus B.C. 28. It contained a famous library, and was situated close to Augustus' palace. Horace is warning Celsus against plagiarising the works kept in the Palatine Library.

19. This is a modification of Aesop's Fable of the Jay in the Peacock's feathers.

21. The meaning is:—"From what fields of poesy are you gathering stores of sweetness?"

23. **causis**: dative of work contemplated, "for pleading." The tongue is compared to a sword which is whetted (*acuis*) for the fray. **civica iura respondere**: "to give advice on questions of civil law," *lit.* "to put forward civil law in reply."

25. **hederae victricis**: genitive of material or definition with *praemia*.

26. **frigida curarum fomenta**: probably *curarum* is genitive of material—"chilling appliances that consist of cares," *i.e.* worries about earthly comforts that chill the soul and deaden its aspirations for higher things.

27. **duceret**: subjunctive in a clause depending on a subjunctive, *i.e.* subjunctive by attraction.

28. **properemus**: jussive subjunctive; the verb may not be used transitively in good prose; cp. *vim festinat*, I. ii. 61, *n.*

30. **sit**: subjunctive in simple indirect question representing *est* of the direct question. **curae**: predicative dative or dative of the complement indicating that for which Munatius serves. *Quantae* (*v.* 31) is attracted for *quanta* (*tantae quanta*).

31. **Munatius**: nothing further is known of him. **an**: here *an* begins a direct question; it does not really introduce a simple question, for the alternative question is *sit tibi curae* dependent on *rescribere*. **sarta**: the metaphor is from the sewing up of a wound.

34. **indomita cervice**: descriptive ablative. **locorum**: partitive genitive with *ubicumque*.

35. **rumpere**: the infinitive is the so-called complementary infinitive, being equivalent to an ablative of a verbal noun with *indigni*. See note on I. i. 14. The meaning is *quibus indignum est* (*i.e. quos non decet*) *rumpere*.

EPISTLE IV.

ARGUMENT.—*Albius, my unbiassed critic, are you busy writing verses, or leading a philosopher's quiet life in the country? You have every blessing. Live ever ready to leave life, and come and see me when you want a laugh.*

[See Index for **Cassius, Epicurus, Tibullus.**]

1. **Albi**: Albius Tibullus; see Index, *s. v.* TIBULLUS. **sermonum**: here the reference is to the "Satires." For the term see Introduction, § 4. **candide**: "unbiassed."

2. **Pedana**: "of Pedum." The town of Pedum (*Gallicano*) was situated in Latium, between Tibur and Praeneste.

3. **Cassi Parmensis**: this Cassius must be distinguished from the other conspirator, Cassius Longinus, who fell at Philippi, B.C. 42. See Index, *s. v.* **vincat**: consecutive subjunctive after *quod = tale ut id.*

6. **eras**: "you used not to be," *i.e.* during our former acquaintance. **pectore**: "soul," "feeling."

7. **dedĕrunt**: the quantity is a licence sometimes used by poets in 3rd plural perfect.

8. **voveat**: this word means (i) "to vow," (ii) "to pray for," just as *votum* comes to mean the "prayer" accompanying the "vow." **maius**: sc. *quam formam, et divitias, artemque fruendi.*

9. **possit**: subjunctive by attraction to the subjunctive in the main clause (*voveat*)—"who can think aright," etc. **possit**: subjunctive by attraction, as also *contingat* (*v.* 10).

10. **contingat**: in a good sense. See I. ii. 46, *n.*

12. **timores . . . iras**: the plural of abstract nouns is often used, as here, to denote the exhibition of the quality at several times or in several forms.

13. **supremum**: this word has a predicative force,—"believe that every day which breaks is your last."

15. **bene curata cute**: *lit.* "with skin well cared for," so, "in sleek condition." **vises**: the future here, as in I. i. 87, bears the force of an imperative.

16. **grege**: *grex*, "herd," being the usual term for a philosophical school, prepares the way for the word *porcum* with which Horace playfully and unexpectedly closes the Epistle, alluding to the sensual indulgence with which the name of Epicurean became associated after the death of Epicurus. See Index, *s. v.* EPICURUS.

EPISTLE V.

ARGUMENT.—*If you do not mind a frugal meal, Torquatus, come and keep Caesar's birthday along with me. What is the good of wealth without enjoyment? Come and taste the joys of wine and sweet companions.*

1. **Archiacis lectis**: Archias was a famous upholsterer at Rome.

The case is ablative of place where, which is not regular in prose without a preposition.

2. **cenare times**: "fear to dine, object to dine." Distinguish this from *ne cenes times*, "fear that you will dine." **olus omne**: any kind of vegetables the cook may choose to serve up. Others render it, "nothing but vegetables," *omne* and *olus* being in apposition—"vegetables as everything."

3. **supremo sole**: "at the end of the day," "at sunset"; so *primo sole* = "at dawn." **Torquate**: this Torquatus is also addressed in Odes IV. vii. 23, but which of the family of Torquati he was cannot now be determined.

4. **iterum Tauro**: sc. *consule*. T. Statilius Taurus was consul the second time in B.C. 26. He was a man of great distinction; he had received a triumph for his achievements in Africa, B.C. 34, and in B.C. 31 held command of Augustus' land forces at Actium.

5. **Minturnas**: (*Trajetta*) a Roman colony of Latium. In the neighbourhood were large marshes. **Sinuessanumque Petrinum**: *Sinuessa* (*Roca di Mandragone*) was a Roman colony on the borders of Latium towards Campania. *Petrinus* is either the name of a mountain or a town near Sinuessa.

6. **arcesse**: "send and fetch it." **imperium fer**: "put up with my orders."

7. **iamdudum splendet**: *iamdiu*, *iampridem*, *iamdudum* regularly take a present in Latin where the English uses the present perfect; an imperfect where the English uses the pluperfect.

8. **certamina divitiarum**: "the struggle for wealth"; the genitive is objective.

9. **Moschi**: probably a rhetorician of Pergamum tried for poisoning. **cras**: modifies *nato*, or *illo die* may be supplied mentally. **nato Caesare**: sc. *Augusto*, *i.e.* September 23. Some would take it of Julius Caesar whose birthday was July 12.

11. †**aestivam**: this seems to favour the view that *Caesare* (*v.* 9) refers to Julius Caesar; but it may refer to Augustus, though it is rather harsh to speak of September 23 as a summer's night. There is an ill-supported variant *festivam*.

12. †**fortunam**: accusative governed by some verb understood, though that verb was probably not distinctly conceived. The variant *fortuna* (abl.) also requires a verb to be supplied, such as *feror*.

13. At this period in Rome childlessness was very prevalent, and consequently wealthy men thought it a foolish thing to save for heirs who were not of their own flesh and blood.

15. **vel**: originally *vels* (an old imperative from *velle*) = "if you like," "even." Afterwards it came to bear the force of a contrasting particle meaning "or."

18. **addocet**: *ad-* means "in addition,"—"teaches new arts."

19. **fecundi**: "fruitful," "enlivening."

20. **contracta . . . solutum**: poverty is in a sense personified and described as having the character which it induces; poverty

"cramps" (*contrahit*) the emotions and faculties: wine "expands" them (*solvit*).

21. **imperor**: a reflexive use of the passive, "I order myself." Since *impero* takes the dative and *ut* in good prose, the regular construction would be *imperatur mihi ut procurem*.

23. **cantharus . . . ostendat**: the bowl and salver will be so brightly polished as to reflect the countenance.

25. **eliminet**: "carry forth from the threshold" (*e limine*), "carry abroad." The subjunctive is consecutive.

26. **Butram . . . Septiciumque . . . Sabinum** (*v.* 27): otherwise unknown.

27. **cena prior**: either (i) "a dinner at an earlier hour," or (ii) "a dinner for which he had a previous engagement"

28. **umbris**: uninvited guests, whom some distinguished guest might bring with him as parasites.

30. **quotus**: "which (in numerical order)?" *Quotus* is correlative to the ordinal numbers, and the question would be answered by an ordinal; *e.g. volo esse nonus*, "I wish to be the ninth," *i.e.* one of a party of nine.

31. **postico**: sc. *ostio*, ablative of means, *lit.* "by means of the back door." **falle**: "escape the notice of," "elude."

EPISTLE VI.

ARGUMENT.—*Numicius, if you choose for your ideal the "wise indifference" of the Epicureans, remember all that follows from this—remember the transitory nature of human things. When in pain you work hard to find a remedy. Apply this principle to life: if virtue be your ideal work for it; if wealth, pursue it eagerly; if place and power, canvass diligently; if good living, do it well.*

[See Index for **Agrippa, Lucullus, Ulixes**.]

1. **nil admirari**: this is the Latin expression for the Greek ἀταραξία, the ideal of the Epicureans. It means "philosophic calm," "imperturbability." **Numici**: otherwise unknown.

2. **possit**: generic subjunctive, a variety of the consecutive use.

3. **hunc**: deictic, "yonder."

4. **momentis**: the original form of the word is *movimentis*, and here it bears its original force of "movements."

5. **quid**: adverbial accusative, meaning "how," "in what way" so in English, "What do you think of the gifts?"

7. †**ludicra quid**: sc. *censes*. As punctuated in the text, *ludicra* = "games," being the plural of *ludicrum*. If the comma be placed after *plausus*, and not after *quid*, *ludicra plausus* = "the vanities of applause," *i.e.* "empty applause," *plausus* being partitive genitive. **Quiritis**: a collective singular. The word was generally used of the Roman people in home affairs, and to indicate civilians as opposed to soldiers.

9. **fere** : with *eodem* = "almost the same."
10. **pavor** : "bewilderment," "excitement."
11. **simul** : = *simul ac*, a not uncommon usage. **exterret**: "startles," "amazes." The word is used both of joy and fear.
12. The particles of dependent interrogation are used loosely here, as often in Horace. Construe:—*Quid ad rem* (*pertinet*) *utrum gaudeat an doleat utrum cupiat metuatne*. This fourfold classification of the emotions originated with the Stoics.
13. **vidit**: the perfect is used in a frequentative sense with *quidquid*, *si quid*, *cum*. **spe** : here with a neutral force, "expectation."
17. **i nunc** : the usual formula for introducing an ironical piece of advice. Cp. the English, "Go to now . . ." **argentum** : "silver plate." **marmor vetus** : "ancient marble statues." **aera** : "bronze vessels." **artes** : "works of art."
18. **Tyrios** : *i.e.* of the famous Tyrian purple.
20. **navus** : like *vespertinus*, is to be translated by an adverb or adverbial phrase. See I. i. 23, *n.* **forum**: the business centre of Rome.
22. **Mutus** : the name of a person otherwise unknown. **indignum**: an exclamation like *nefas*, *malum*, etc. **sit**: subjunctive of the alleged reason. **peioribus** : ablative of origin.
23. **tibi . . . illi**: regular dative of agent with the adjective in *-bilis* (*mirabilis*).
24. **apricum** : (for *aper-i-cu-m*, akin to *aperio*, "I open") = "the light of day."
26. **porticus Agrippae** : a favourite colonnade, erected by M. Vipsanius Agrippa, in honour of Neptune, after the battle of Actium, B.C. 31, and thrown open for public use in B.C. 25. **via Appi** : the Appian Way was constructed by the great Censor Appius Claudius Caecus, B.C. 312. In his time it led from Rome to Capua, but at a later date it was extended to Brundisium.
27. **Numa . . . Ancus** : two of Rome's early kings.
29. **vis recte vivere**: a condition assumed as true. **recte** : "aright," "as you ought," *i.e.* judging by the ideal you adopt.
31. **hoc age** : "let this be your care"; "give your full attention to this"; a ceremonial formula used by the herald to command attention and silence at the offering of sacrifice. **verba** : "mere words," a meaning seen in the phrase *verba dare*, "to give words" instead of facts, "to cheat."
32. **occupet** : "reach before you," a common meaning of the word.
33. **Cibyratica** : adjective of Cĭbȳra, an important city in the south of Phrygia, on the borders of Lycia. **Bithyna**: "of Bithynia," a district of Asia Minor bordering on the Euxine Sea, and containing many important seaports.
34. **rotundentur** : jussive subjunctive.
35. †**quadret**: consecutive subjunctive. The v. l. *quadrat* simply adds a fact about the *pars* without introducing any idea of result.
36. **scilicet**: ironical, "of course." **fidem** : "credit," alike in money matters and society generally.
38. **Suadela** : the goddess of persuasion.

39. **Cappadocum rex**: Archelaus. Cappadocian slaves were a drug in the market.

40. **hic**: "such as he." **Lucullus**: see Index, *s. v.*

41. **si posset**: the thing to be ascertained is expressed as the condition, instead of being expressed as the object of the verb,—*num posset*.

42. **qui**: the archaic ablative (really locative) of *quis*, *quae*, *quid*.

44. **chlamydum**: a cloak introduced from Greece. **tolleret**; subjunctive in Oratio Obliqua, representing *tolle* of Oratio Recta; the tense is historic, *scribit*, historic present, being treated as other historic tenses.

48. **repetas**: jussive subjunctive. *Re-* = "again," "repeatedly."

49. **species**: "pomp," "display." **gratia**: "(private) influence."

50. **qui dictet nomina**: *i.e.* the *nomenclator*, who went with the candidate to canvass, and reminded him of the names of constituents they met. **laevum**: *i.e.*, in this case, the side nearest the carriage way: the master would, of course, walk inside near the wall.

51. **trans pondera**: probably (i) "across the stepping-stones," the reference being to high stepping-stones placed in the road. Across these the nomenclator would press his master to hurry, and offer his hand to an approaching voter. (ii) Others translate "across the counter," taking *pondera* = "shop-weights." (iii) Others regard the word as referring merely to obstacles generally.

52. **Fabia . . . Velina**: sc. *tribu*. Two of the Roman tribes that voted in the Comitia Tributa.

53. **hic**: the slave points to a third man. **fasces**: a bundle consisting of rods and an axe, with which criminals were scourged and beheaded. They were carried by lictors before the highest magistrates. **curule . . . ebur**: the *sella curulis*. used by the curule magistrates and by the emperors. It was made of ivory, and shaped like a camp-stool.

54. **inportunus**: "pitilessly," "ruthlessly."

58. **Gargilius**: not otherwise known.

59. **differtum forum populumque**: *lit.* "the thronged forum and people," *i.e.* by a kind of Hendiadys, "the forum thronged with people." **iubebat**: "used to order," iterative imperfect.

61. **crudi**: *lit.* "undigested," used both of food and persons who have taken food. here, "before finishing digestion."

62. **deceat**: subjunctive in dependent question. **oblīti**: this should be distinguished from *oblĭti*, from *oblino*, "I smear over." **Caerite cera**: *cera*, *lit.* "wax covered tablet," is here used for *tabulis*, "the register or roll of citizens"; Caere (*Cervetri*) was a city in Etruria The *civitas sine suffragio* (without the right of voting) was given to the Caerites for taking care of the sacred vessels of Rome during the Gallic invasion, B.C. 390: afterwards this Caerite franchise without the right of voting was looked upon as a dishonour.

64. **voluptas**: the reference is to their feasting on the cattle of the Sun, of which the story is told in the Odyssey of Homer, xii. 340.

65. **Mimnermus** : an elegiac poet of Colophon, who lived about the time of Solon.

67. **istis** : "than what I have spoken to you," *iste* denoting what nearly concerns the person addressed.

68. **candidus inperti** : = "be fair and bestow"; cp. I. iv. 1, *n.*

EPISTLE VII.

ARGUMENT.—*I promised to spend only a few days in the country, Maecenas, and August has gone by. But Rome is a deadly place in autumn, and, if the winter is very cold, I must go to the coast; so I cannot come till spring. You do not give me what you do not need yourself; yours is a true generosity, and I hope I am not unworthy of it. If one should reproach me with selling my independence, I am ready to surrender all your gifts and go back to my simple country life. Injudicious patronage often leads to disastrous results, as in the story of Philippus and Volteius.*

[See Index for **Tarentum**, **Telemachus** (*s. v.* **Ulixes**).]

1. **quinque dies** : colloquially used for any short time. English, "a day or two," "a week." **rure** : this is a form of the locative of *rus*, but it is very rare even in poetry unless accompanied by an adjective, when it is always used. Otherwise *ruri* is used.

2. **Sextilem** : after B.C. 8, this month was called August in honour of Augustus. **desideror** : the present is here used where the English idiom requires a present-perfect; see note on *iamdudum*, I. v. 7. **atqui** : "but yet." The *qui* is the locative of the indefinite pronoun, and means "in some way."

5. **ficus prima** : the fig ripens August—September. The autumn was a very unhealthy season at Rome.

6. **dissignatorem** : the man who arranged the funeral procession. His attendants (*apparitores*) Horace here calls "sable lictors," from their mourning apparel.

8. **officiosaque sedulitas** : diligence in performing social obligations (*officia*).

9. **testamenta resignat** : *i.e.* by the death of the testator.

10. **Albanis agris** : the fields upon the hill-sides of the Alban range, the name of the hills near Rome on which stood Alba Longa.

12. **contractus** : either (i) "huddled up" near the fire, or (ii) "living like a poor man"; cp. I. v. 20, *contracta paupertas*.

14. **Calaber** : "of Calabria," the "heel" of Italy. It is not very clear why Horace chose this epithet; perhaps the inhabitants of this district, so far from the capital, were notorious for want of tact and refinement.

15. **sodes** : "if you please"; a contracted form of *si audes* (= *avides*, cp. *avidus*); see note on I. i. 62.

16. **benigne** : sc. *facis*, "you are very good." The word forms a polite refusal; cp. *v.* 62.

22. **dignis**: dative of advantage after *paratus* = ready to help. **ait esse paratus**: the regular construction would be *se esse paratum* (accusative and infinitive). Horace here imitates a Greek construction which omits the subject of the infinitive, when it is the same as the subject of the main verb; words qualifying the suppressed subject are put in the nominative case.

23. **quid**: adverbial accusative of extent, "how far." **lupinis**: "lupine seeds," "counters," used for money on the stage and in games.

24. **merentis**: = *bene de me merentis* "the man deserving well of me," "behaving well towards me"; the participle is used absolutely as a substantive, *lit.* "of the one deserving, the deserver"; see note on I. ii. 71.

25. **reddes**: equivalent to an imperative.

27. **dulce . . . decorum**: adverbial accusative, an extension of the cognate accusative. **loqui**: the infinitive here forms the direct object of *reddes*; so *ridere* and *maerere*, *v.* 28; see I. i. 14, *n.*

28. **Cinarae**: a lady acquaintance mentioned also in the Odes.

29. †**nitedula**: this is a conjecture for the older reading *volpecula*, "a little fox," which is still commonly read, in spite of the apparent absurdity of a fox eating corn in this way.

31. **pleno . . . corpore**: ablative of attendant circumstance, here explaining *frustra*.

32. **procul**: "hard by."

34. **conpellor**: here the word bears a notion of reproach, "assailed." **resigno**: most frequently the word means to "unseal" (as in *v.* 9), "cancel," "rescind"; here to "pay back," "restore."

35. **altilium**: objective genitive with *satur*. *Altilis*, *lit.* = "fattened," hence *altilia*, "dainties."

36. **Arabum**: proverbial for their wealth.

38. **audisti**: "you have been called so by me," a common idiom in Greek; cp. Milton, *Paradise Lost*, iii. 7, "hear'st thou rather pure ethereal stream." **verbo**: "by a word," ablative of measure.

39. **si possum**: the thing to be ascertained is expressed as a condition, instead of being expressed as the object of *inspice*. In good prose we should have *num possim*; cp. I. vi. 41, *n.*

41. **Ithace**: see Index, *s. v.* ULIXES.

40-43. The allusion is to the occasion when Telemachus, son of Ulixes, declined a gift of horses offered by Menelaus.

42. **herbae**: genitive of the thing in point of which the epithet *prodigus* is applied.

43. **Atride**: Menelaus, brother of Agamemnon; see I. ii. 12.

45. **vacuum Tibur**: "quiet Tibur" is the modern *Tivoli*, sixteen miles N.E. of Rome. **inbelle Tarentum**: Tarentum (*Taranto*), in the bay between the heel and toe of Italy, is called *molle*, "soft," in the Satires (II. iv. 34).

46. **Philippus**: L. Marcius Philippus, consul B.C. 91, well known as an orator; he was tribune of the plebs B.C. 104; after B.C. 90 he passed over to the senatorial party.

47. **octavam circiter horam**: somewhere between 1 and 2 p.m. As

an hour in the Roman sense was one-twelfth part of the time between sunrise and sunset, the meaning of the eighth hour varies with the time of the year.

48. **Foro**: ablative of separation; in prose *a* with the ablative would be used. **Carinas**: a quarter (*vicus*) situated in the fourth of the fourteen districts (*regiones*) of Rome. It lay on the Esquiline hill.

50. **umbra**: "booth."

51. **proprios**: paring "his own" nails, instead of letting the barber do it.

52. **puer**: a term for "slave"; cp. garçon, "waiter."

53. **unde domo**: a condensed expression (Brachylogy) for *unde et quo domo.* English, "where he lives."

56. **notum properare**: the infinitive is called complementary or epexegetic (*i.e.* explanatory); it serves as an ablative of cause here, as also do *cessare*, *quaerere*, *uti*. See note on I. i. 14.

57. **loco**: "at the right moment," "in season."

58. **lare**: the "lord" or tutelary spirit of the family, whose image, clad in a *toga*, stood in a shrine, between the two *Penates*, beside the household hearth. Hence it is commonly used = "household," "home."

59. **ludis**: the public shows and games. **Campo**: *i.e.* the Campus Martius, a plain lying to the north of Rome, between the Tiber, the Quirinal, and the Capitol. The part near the river served as a public exercise ground, that near the city as a meeting-place for the Comitia Centuriata.

60. **libet**: sc. *mihi*, "it is my pleasure," "I should like." *Quodcumque* is not indefinite, but signifies *omnia quae*.

61. **veniat**: jussive subjunctive, in quasi-dependence on *dic*. **non sane**: "not altogether," "scarcely." The words might mean "altogether not," "not at all." **credere . . . mirari** (*v.* 62): historic infinitive, a construction which is used in vivid descriptions. Only the present infinitive is used thus, and it forms a primary predicate to a subject in the nominative case (*e.g. Mena*) if the subject is expressed. Thus the infinitive here serves as a dative, "Mena (is) for believing" = "Mena believes." [It is, however, more probable that the infinitive in this usage was originally an imperative use. This force it sometimes bears in old Latin and in Greek. Hence in vivid description it came to be used as a finite mood of indefinite tense. Thus *Caesar dicere* would mean (1) Caesar is to say, (2) Caesar will say, (3) Caesar certainly says.]

62. **quid multa?** a regular phrase for cutting a story short, equivalent to "in brief"; it is a substitute for the *ne . . . morer* of *vv.* 82, 83.

65. **tunicato**: the *toga* was rarely worn by the poorer classes at Rome except on public occasions. Their usual dress was the simple *tunica*.

66. **occupat**: "surprises," "comes upon suddenly." **salvere iubet**: "bids him be well," "bids him good-day"; the direct salutation was *salve*.

67. **excusare** : "plead in excuse." This verb takes the accusative of the thing one pleads in excuse, as well as the accusative of the person excused.

68. **venisset** : like *providisset* (*v.* 69) this is subjunctive in a relative clause in Oratio Obliqua. The Oratio Recta would be *quod non veni, laborabam*, "as for my not coming, I was busy." *Quod* here means "with regard to the fact that."

69. **sic . . . si** : "only on condition that."

72. **ventum est** : verbs of motion are often used impersonally in the passive to accentuate the action without reference to the doers. **dicenda tacenda** : a colloquial phrase, "things wise and otherwise"; for the asyndeton cp. I. i. 58, *n.*

73. **dormitum** : the so-called supine, being really a verbal noun in *-tus*, the accusative of which is used to denote the goal of motion, and sometimes merely the aim of an action.

74. **piscis** : "like a fish"; cp. *rusticus*, "like a clown," I. ii. 42, *n.*

75. **mane cliens** : making the morning call, which was customary for dependants.

76. **rura** : the preposition *ad* is omitted, as it is before the singular *rus*. **indictis Latinis** : "on the proclamation of the Latin festival," *i.e.* the *feriae Latinae*, which were held at a time fixed by the consuls, who could not leave Rome till after they had been celebrated. The festival was the occasion of a public holiday (*iustitium*).

77. **mannis** : Gallic horses, small but useful in harness. The plural is used, as *equi* often is, to denote a cart drawn by horses—"pony-cart."

79. **dum . . . quaerit** : *dum*, "while," here = "in consequence of," so *dum quaerit* = *ut qui quaereret*, "inasmuch as he sought." In *v.* 80 *dum donat* = *donando*, an ablative of means.

80. **septem sestertia** : *i.e.* about £60.

82. **ne** : this *ne* gives the purpose, not of the thing stated, but of the stating of it: "Not to detain you," etc. (cp. note on I. i. 13).

84. **praeparat ulmos** : *i.e.* for the vines, which were then as now trained to grow on elms in Italy.

85. **studiis** : dative after the compound verb *immoritur*, "he dies upon his tasks," *i.e.* "he half kills himself with hard work."

87. **enectus** : *e-* = "out and out," "completely."

88. **media de nocte** : *de* = "in the course of"; *lit.* "from midnight," *i.e.* taking time from this period.

91. **durus** : "enduring," "hard-working."

94. **quod** : "but," an adverbial accusative of the relative. See I. i. 70, *n.* **Genium** : (= "the creator," cp. *genus*) the "double," or accompanying deity of each individual, which assisted at his birth and influenced his whole life. **Penates** : *lit.* the guardians of the storeroom (*penus*); hence the two guardian deities of the house and its prosperity. Their figures were sculptured on the hearth of the house each side of that of the Lar.

98. **pede** : "foot-rule." **verumst** : = *rectum, iustum est*; from a moral point of view truth is right.

EPISTLE VIII.

Argument.—*O Muse, carry my greetings to Celsus, and tell him it is well enough with me in health and wealth, but the old faults in my temper and my disposition still trouble me. Tell him, too, if things go well with him, to bear his fortune wisely if he would have us bear with him.*

1. **Celso**: see I. iii. 15. **gaudere et rem bene gerere**: the two infinitival clauses form the direct objects of *refer*—"carry back greeting and good wishes"; the direct form would be *gaude et . . . gere.*

2. **Neronis**: see Index, *s. v.* Tiberius.

4. **vivere**: sc. *me*, which in prose could not be omitted. **recte**: "as I ought." **suaviter**: "as I should like to." The meaning is "neither as duty bids nor as pleasure prompts."

5. **contuderit . . . momorderit . . . aegrotet**: even in Oratio Recta these would, according to Ciceronian usage, be subjunctive since the reasons are false; the vines, etc., were not in the condition referred to.

7. **mente . . . corpore toto**: ablative of respect with *validus.*

8. **velim**: the mood is due to Oratio Obliqua, as is that of *offendar*, *sequar*, *amem*, in *vv.* 9, 11, 12. **levet**: consecutive subjunctive.

10. **cur . . . properent**: this would be in Oratio Recta *cur . . . properatis?* The construction is rather compressed; *rogitans*, "asking," should be supplied.

13. **ut**: "how." Construe:—*percontare ut.*

14. **iuveni**: *i.e.* Tiberius, who was at this time twenty-two years of age

15. **gaudere**: supply *iube eum.* **subinde**: "next," "then."

EPISTLE IX.

Argument.—*Septimius knows best the influence I have with you, Claudius. I could have wished to excuse myself, but I must either appear to dissemble my power for selfish ends, or else show forwardness in introducing him. I prefer the latter course, and recommend him as a suitable friend for you.*

1. **Septimius**: a friend of Horace, also mentioned in Odes II. vi. **Claudi**: see Index, *s.v.* Tiberius. **unus**: "as no one else."

2. **quanti**: locative of price (generally called gen. of price), expressing the point in the imaginary scale of prices at which the given price stands.

3. **scilicet**: "only think of it," "actually," expressing a slightly ironical surprise at the boldness of such a request. **tradere**: "introduce."

4. **Neronis**: "of a Nero," referring to the greatness of his family.

5. **munere**: the ablative after *fungor* (*lit.* "I busy myself") is

an ablative of means. Similarly the ablative with *vescor*, *fruor*, *utor*, etc., is explained.

6. **quid possim**: the accusative indicates the extent of action of the verb, and is an extension of the cognate accusative. **possim**: subjunctive in indirect question.

7. **multa**: with *cur*, "many reasons why."

8. **mea**: *i.e.* "my influence." This is explained by the next verse.

11. **frontis urbanae**: "town-bred assurance." The genitive is possessive.

12. **depositum . . . pudorem**: "the laying aside of my modesty." Constructed attributively with a noun the past passive participle denotes the action that brought about the state described by the participle; *e.g. Mortuus Caesar*, "the death of Caesar."

13. **gregis**: "company," "train,"—the *cohors* of I. viii. 14. The genitive is possessive, and being a predicate is often termed predicative genitive.

EPISTLE X.

ARGUMENT.—*Greeting, good Fuscus! Twin souls are we, but I like the country, you the town. Take we Nature as our standard, and then can town imitations vie with genuine country delights? Turn Nature out of doors, yet she always comes back again. Wealth does not bring real happiness: a lowly life can far surpass that of the rich, for by increasing our desires we make them our masters. Discontent galls us like an ill-fitting shoe. Be contented then, and make wealth your servant, not your master.*

1. **Fuscum**: Aristius Fuscus, an old acquaintance of Horace. **iubemus**: plural for singular, not uncommon in the 1st person.

3. **multum**: adverbial accusative of extent. **cetera**: accusative of respect.

4. **et alter**: sc. *negat*.

5. **noti**: sc. *inter se*, "acquaintances."

8. **quid quaeris**: sc. *plus*, "what more do you ask?" "in short"; cp. *quid multa?* I. vii. 62.

9. **secundo**: by derivation *secundus* is an active participle of *sequor* and means "following," and so "favourable." Translate "with loud applause."

10. **fugitivus liba recuso**: the priest's slave would be fed chiefly on the sacrificial cakes, which were the favourite offering of the lower classes.

13. **domo**: an archaic form of the dative. *Ponendae domo* is dative of work contemplated, common in such gerundival phrases.

15. **tepeant**: generic subjunctive.

16. **Canis**: also called *Sirius* and *Canicula*, was first visible on July 26. **momenta Leonis**: "the motions of the Lion." See I. vi. 4, *n*. The Sun enters the constellation of the Lion on July 23.

19. **Libycis lapillis**: "Libyan mosaics," *i.e.* of Numidian marble.

20. **vicis**: "districts" of the city. **plumbum**: water was brought to city by several aqueducts and distributed from reservoirs by means of leaden pipes, etc.

22. **nempe**: "of course." Horace here gives a slightly ironical reply.

24. †**expelles**: conditional without *si*. The variant *expellas* would be concessive subjunctive "though you turn out." *Expellere furca* is a proverbial expression.

25. **mala fastidia**: "unnatural caprice." The plural indicates caprice whenever it displays itself.

26. **contendere callidus**: "skilled in comparing"; with the dative *ostro*. The infinitive is complementary or epexegetic; here equivalent to an ablative of respect. See note on I. i. 14.

27. **Aquinatem fucum**: Aquinum (*Aquino*) in the Volscian territory appears to have been celebrated for the manufacture of purple in imitation of that from Tyre and Sidon.

30. **plus nimio**: *lit.* "more than too much," *i.e.* "overmuch."

31. **mutatae**: sc. *res*, "a change of fortune"; cp. *depositum pudorem*, I. ix. 12, *n.* **pones**: = *depones*.

33. **vita**: ablative of means or of respect.

35. **pellebat**: "used to drive." **minor**: the opposite of *melior*; *minor* = "worsted."

36. **opes**: "help." Usually *opes* = "power," "wealth," *opem* = "help."

37. †**victo ridens**: the variant *victor violens* is difficult to translate; *violens* means "impetuous," "forceful," and goes closely with *discessit*.

40. **caret**: *careo* means (i) "to be without" a thing, (ii) "to be without from free-will," "to forego,"—the meaning here. **inprobus**: *lit.* "not according to the standard," hence "for his covetousness"; the meaning "morally bad" is derived from the literal meaning.

42. **olim**: denotes "at some time," past, present, or future; see note on I. i. 73. Here translate "in the story."

44. **laetus**: really forms a protasis and = *si laetus eris*. **sorte tua**: causal ablative with *laetus*.

46. **cogere**: (from *co-ago*) "get together," "hoard."

48. The meaning is clear but the reference is disputed. Some take it of an animal pulled by a rope, others of a windlass, which ought to pull up the weight and not be pulled down by it.

49. **dictabam**: epistolary imperfect. The writer regards his act from the recipient's point of view. **post fanum putre Vacunae**: Vacuna was a Sabine goddess, and was by some identified with Victoria, by some regarded as the goddess of "vacations" (*vacuus*) or "idleness." The *fanum* was close to Horace's Sabine form.

50. **excepto**: forms with the *quod*-clause a kind of ablative absolute. **esses**: subjunctive because the writer's own reason is here reported. **cetera**: accusative of part concerned (also called accusative of respect or reference). The full meaning is—"blest in all else, except that (as I then reflected) you were not with me."

EPISTLE XI.

ARGUMENT.—*Bullatius, what do you think of all the famous cities you have been visiting in Asia? Do you think any of them better or worse than Rome? Travelling soon loses its novelty. Let those travel whose health demands it: but the best way is to enjoy the gifts of fortune with a contented and tranquil heart.*

1. **Chios**: (Gk. *Khio*, Ital. *Scio*) a large island off the coast of Ionia between Lesbos in the north and Samos in the south, opposite Clazomenae. **Bullati**: nothing further is known of him. **Lesbos**: (*Mytilene. Metelin*) a large island off the coast of Mysia, opposite the Gulf of Adramyttium

2. **Samos**: (*Samo*) off the coast of Ionia, close to the promontory of Posidium (*C. Colonna*). It is called *concinna*, "graceful," from its fine buildings. **Croesi**: Croesus was the last king of Lydia, and proverbial for his great wealth. **Sardis**: (*Sart*) the capital of the Lydian monarchy, on the river Pactolus, at the foot of Mt. Tmolus.

3. **Zmyrna**: (*Smyrna*) the great trading mart in the centre of the west coast of Asia Minor. **Colophon**: (*Zille*) an Ionian colony between Lebedus and Ephesus in Asia Minor.

5. **Attalicis**: the Attali were kings of Pergamus; the last left his kingdom and possessions to the Romans, B.C. 133.

6. **Lebedum**: Lebedos was on the coast of Asia Minor between Colophon and Teos.

7. **Gabiis**: Gabii (*Castiglione*) was a town in Latium between Rome and Praeneste. In Horace' day it lay in ruins.

8. **Fidenis**: a Sabine town between the Tiber and the Anio. **vellem**: potential subjunctive, really forming the apodosis to an unfulfilled protasis which must be supplied, *e.g.* "if I had the chance."

11. **Capua**: (*Capua*) originally called *Vulturnum*, once an important and independent city of Campania, but in Horace' time a Roman *prefectura*.

13. **frigus collegit**: *frigus colligere* = "to get a serious chill."

16. **vendas**: properly *vendes* should follow the future perfect, *iactaverit*. *Vendas* is potential subjunctive, the suppressed protasis being some such idea as *si tibi liceat*, "if you were to have the chance."

17. **incolumi**: "for a man in sound health," dative of advantage. **Rhodos**: the modern Rhodes. **Mytileno**: (*Mytilene* or *Metelin*) the chief city of Lesbos.

18. **campestre**: a short apron worn in the exercises of the Campus Martius.

23. **in annum**: "till next year," a colloquial phrase denoting an indefinite period.

26. **arbiter**: from *ar-* dialectic form of *ad*, and a verb *baetere* = "to go," hence "a witness," "umpire," "judge"; so here—"that commands a view of."

28. **strenua . . . inertia**: an Oxymoron, *i.e.* a juxtaposition of words conveying opposite ideas.

29. **bene vivere**: the infinitive here forms the direct object of the verb.

30. **Ulubris**: a solitary town in Latium near the Pomptine marshes.

EPISTLE XII.

ARGUMENT.—*You ought not to complain, Iccius. You have a fair income; were it greater a wise man like you would not change his frugal habits. Your studies do not interfere with your business, wide-reaching though they are. But whatever your conclusions are, make Pompeius Grosphus your friend. For news—success in Spain and Armenia, and a good harvest in Italy.*

[See Index for **Agrippa, Democritus, Empedocles, Phrahates, Tiberius Claudius Nero.**]

1. **Icci**: Iccius is mentioned in the Odes (I. xxix.) as abandoning philosophy for a military life. Here we find him manager of Agrippa's Sicilian estates.

2. **recte**: "in a right way," virtually = "as you have a right to do." **non est ut**: "it is not possible that."

4. **rerum usus**: "the right of enjoying property."

7. **in medio positorum**: "in respect of luxuries within your reach"; the genitive is one of the thing in point of which *abstemius* is applied.

8. **pretinus**: (*pro* and *tenus*) "right on." **ut**: used concessively, "even though."

14. **cum**: "though," with the regular subjunctive *sapias* and *cures* (*v.* 15). **scabiem et contagia**: "contagious itching for gain," a Hendiadys ("one by two") like Vergil's *pateris et auro*, "golden cups."

15. **nil parvum**: adverbial accusative, really an accusative of extent, modifying *sapias*. **adhuc**: "still, as in days gone by."

16. **conpescant**: subjunctive in dependent question, and so the following subjunctives to *v.* 20.

18. **obscurum**: the adjective is used proleptically, *i.e.* what is intended, or expected to take place, is spoken of, by anticipation (*prolēpsis*), as having already taken place. Translate:—"What shrouds the moon's orb in darkness."

19. **quid velit et possit**: "what is the purpose and the effect of" . . . **concordia discors**: "inharmonious harmony." This figure is called Oxymoron; cp. *strenua inertia*, I. xi. 28.

20. **Stertinium acumen**: = *Stertinius acutus*. He was a Stoic of some note.

21. **verum**: "however." **pisces**: regarded as a luxury by, and forbidden to Pythagoreans, who were vegetarians. **porrum et caepe trucidas**: this is a jest on the tenet held by Empedocles and the

Pythagoreans that even vegetables have souls. Horace means "whether you live luxuriously or frugally," with especial reference to his mode of life as determined by his philosophical convictions.

22. **Pompeio Grospho**: a friend of Horace. He was a knight, and possessed estates in Sicily. **ultro**: this is an instrumental neuter case, corresponding to the ablative feminine *ultra*, and means "beyond," "beyond what is expected," "unasked," "readily."

23. **verum**: "right," "fair." See I. vii. 98, *n.*

24. **dest**: a contracted form of *deest.*

25. **ne . . . ignores**: for this use of the final clause see I. i. 13, *n.* **quo loco**: in prose, as well as in poetry, the preposition (*in*) is omitted with *loco, locis.*

26. **Cantaber**: the Cantabrians, a people of Northern Spain, were subdued by an expedition under Agrippa (for whom see Index, *s. v.*), B.C. 20.

27. **Armenius**: the Armenians, in B.C. 20, submitted to Tiberius, and accepted as their monarch Augustus' nominee, Tigranes.

28. **genibus minor**: = "on humbly bended knee"; *lit.* "humbler with his knees," the ablative, as denoting the external expression of humility, may be regarded as one of manner and means.

29. **Copia**: here regarded as a goddess. **cornu**: the horn of plenty (*cornu copiae*) is fabled to have been the goat's horn which Amalthea filled with fruits for the infant Zeus (Jupiter), who placed it among the stars.

EPISTLE XIII.

ARGUMENT.—*I want you, Vinius, to present my volumes to Augustus just at the right moment, not with the clumsiness your name of Asina betokens. Carry them gracefully, don't tell everyone your errand, and now, away!*

2. **reddes**: future, with imperative force. **Vini**: C. Vinius Asina, or Asella, of whom nothing further is known.

4. **ne pecces**: either (i) a negative purpose, or (ii) a prohibition; the present is occasionally (*e.g. neu narres, v.* 16) used in prohibitions addressed to a *definite* person, though the regular tense is the perfect.

5. **opera vemente**: ablative of means with *inportes.*

7. **perferre**: sc. *eam sarcinam.*

8. **ferus**: "savagely," like an ill-tempered ass. **inpingas**: jussive. When one action is enjoined to the exclusion of another, the rejected alternative is naturally put in the subjunctive, being very similar to a prohibition.

9. **fabula**: "a bye-word," "a proverb."

11. **propositi**: objective genitive with *victor*, "having achieved your purpose."

14. **Pyrrhia**: said to have been a character in a play of Titinius.

15. **soleas**: "slippers," which he wore in the house, but took off before reclining on the couch at meals. **tribulis**: properly "one of

the same tribe," hence "a man of humble estate." *Tribus*, like *plebs*, is sometimes opposed to *eques* and *senatus*.

18. † Others punctuate *nitere porro*, taking *porro* with *nitere*.

EPISTLE XIV.

ARGUMENT.—*You, my bailiff, like the town; I like the country. We are both fools to find fault with our environment: the fault is within us; but I, at any rate, am consistent. You are always hankering after the pleasures of town, and are discontented at your constant labours. I once loved the gay life of the city, but I am older now, and have changed to a quieter mood. You would give up a place others covet. It is the old failing of discontent. My advice is, let each do well the task for which he is fitted.*

1. **mihi me reddentis**: "which makes me my own master," no longer at the beck and call of friends in town.

2. **habitatum**: "though inhabited." **focis**: "hearths," "families," consisting of free *coloni*, each of the five houses sending its house-father to the neighbouring town of Varia on market-days. Besides these five tenants, Horace employed on his estate eight slaves.

5. **res**: "his estate."

6. **Lamiae pietas**: "Lamia's love," as manifested by his mourning; the genitive is subjective. The person referred to was probably L. Aelius Lamia, consul A.D. 3. **moratur**: *quamvis*, which takes the subjunctive in good prose, frequently takes the indicative in Horace.

8. **insolabiliter**: emphatic by its position at the beginning of the line, "and will not be comforted." **istuc**: "to where you are."

9. **rumpere**: direct object of *amat*. **claustra**: "barriers," also called *carceres*. Behind these the chariots stood ready before being let go on the course (*spatiis*).

10. **rure**: locative; cp. I. vii. 1, *n*. **viventem**: this is substantival, equivalent to *eum qui vivit*, a common use of the present participle.

11. **odio**: predicative dative; *esse odio* supplies a passive to *odisse*.

14. **mediastinus**: *positus in medio*, "open to every one's bidding," "a common drudge."

16. **me constare mihi**: "that I am consistent with myself."

18. **eo**: ablative of the measure of the difference.

19. **tesqua**: a Sabine word, "wilds."

22. **et quod**: "and the fact that." This *quod*-clause forms a second subject to *ineutiunt*.

23. **uva**: ablative of the standard of comparison, "sooner than grapes."

24. **praebere**: the infinitive is here equivalent to a dative of work contemplated; see note on I. i. 14.

26. **terrae**: dative of disadvantage after *gravis*, *lit.* "a burden to the earth," hence, "with lumbering tread."

28. **strictis**: "stripped from the boughs." The ablative is one of means, regular after verbs of filling.
29. **pigro**: "if the rain brings enforced idleness from farm work, the river can be banked." **rivus**: the Digentia, which watered Horace's estate.
32. **tenues**: "thin," "finely woven."
33. **inmunem**: without a present" (*munus*).
34. **media de luce**: "at noon"; cp. note on I. vii. 88. **Falerni**: objective genitive after *bibulum*. The Falernian was one of the better class of Italian wines. It was grown in the Falernus Ager, to the north of Campania.
36. **incīdere**: "to cut short"; the quantity distinguishes this from *incĭdere*, "to fall in."
37. **istic**: = *isti* + *c(e)*, a locative case.
40. **urbana diaria**: "a city slave's daily rations."
43. **ephippia**: Greek ἐφίππιον; ἐπί, "on," and ἵππος, "a horse."
44. **libens**: closely with *exerceat*, which is jussive subjunctive. **censebo**: parenthetical. Horace is quoting an old proverb. Cp. "Let the cobbler stick to his last."

EPISTLE XV.

ARGUMENT.—*I wish to know, Vala, the relative merits of Velia and Salernum as health resorts, for my physician says Baiae is not the place for me in winter. The fact is, I am like Maenius: I appreciate a good dinner when I can get it, I live like a philosopher when I must.*

[See Index for **Baiae, Cumae.**]
1. **quae sit**: this, and the indirect questions in *vv.* 2, 14, 15, 22, 23, all depend on *scribere* in *v.* 25. It will be convenient, in the translation, to supply "tell me" before each of these questions, and to break the whole passage up into a number of short sentences. **Veliae**: Velia, or Elea, was a town of Greek origin on the west coast of Lucania. In its early days it was celebrated as the home of the Eleatic school of philosophers. The Romans seem to have visited it as a health resort. The case is locative. **Vala**: probably C. Numonius Vala, a friend of Horace, of whom nothing further is known. **Salerni**: (*Salerno*) a town at the north corner of the Sinus Paestanus (*Gulf of Salerno*).
2. **quorum hominum**: genitive of quality, or description.
3. **Musa Antonius**: sc. *dicit esse*. This Antonius Musa was a freedman physician, who had cured Augustus of a serious illness by cold-water treatment, B.C. 23. **tamen**: = though it is his fault. **illis**: *i.e.* the people at Baiae.
5. **relinqui**: infinitive of the object with *gemit*, a construction only found in poets with this verb; the accusative of a noun occurs in prose.

9. **Clusinis**: "of Clusium" (*Chiusi*), about the centre of Etruria, on the river Clanis. **Gabios**: see I. xi. 7, *n.*

11. **Cumas**: see Index, *s. v.* CUMAE. The accusative is one of goal of motion, without a preposition, because it is the name of a town.

12. **stomachosus habena**: ablative of means, "showing his anger by means of the rein," "pulling angrily with the rein."

13. **sed**: closely following *dicet*—"but the horse does not hear, he only feels the rein."

14. **utrum**: "which of the two," *i.e.* Velia or Salernum.

15. **collectos imbres**: *i.e.* in cisterns.

16. **iūgis**: "everflowing," "fresh." The quantity distinguishes this from *iŭgis*, "on the hills." **nihil moror**: "I do not at all care for."

18. **cum veni**: "when I have come," *i.e.* "whenever I come." For frequentative sentences in past time, see *vv.* 32—34, *n.*

19. **mānet**: "may flow," but *mănet*, "remains."

21. **Lucanae**: *i.e.* of Velia in Lucania.

24. **Phaeax**: Homer's Phaeacians were proverbial for their luxury. They lived in Scheria, and their king was Alcinous.

26. **Maenius**: a notorious spendthrift.

27. **urbanus**: "a wit."

28. **teneret**: consecutive subjunctive like *dignosceret* (*v.* 29).

29. **inpransus**: emphatic, "if he had not broken his fast."

30. **fingere saevus**: the infinitive is complementary. See I. i. 14, *n.*

32. **quaesierat . . . donabat**: the pluperfect in the subordinate clause, and imperfect in the principal, is the regular construction in Caesar and Cicero for the frequentative sentences of past time; Livy and Tacitus use the subjunctive in the subordinate clause (*quaesiisset*); cp. *ubi . . . abstulerat . . . cenabat* in the next sentence, and *erat nactus . . . verterat . . . aiebat* in *vv.* 38, 39. †**donabat**: v. l. *donaret*, which must be taken as consecutive with *qui* supplied from *non qui* (*v.* 28): this requires a colon at *avaro*, the principal verb being *cenabat*, *hic* (*v.* 33) resuming the distant subject *Maenius* (*v.* 26).

36. **scilicet ut**: ironical; though still a glutton, the result of his living on plain fare was that he inveighed against *nepotes*, "spendthrifts," who could afford delicacies like *turdus* and *volva* (*v.* 41). The subjunctive is consecutive.

37. †**corrector**: "reformer"; v. l. *correctus*, "reformed." **Bestius**: nothing further is known of him; *corrector Bestius*, "after the manner of Bestius," has an adverbial force like *rusticus*, "clownishly," I. ii. 42, *n.* **idem**: "and yet he." *Idem* in this adversative sense is quite common.

39. The metaphor is from a victorious general committing a captured city to the flames.

40. **bona**: "goods," "substance." **cum**: causal.

41. **volva**: sow's matrix was considered a great delicacy by the Romans.

42. **hic**: "such an one." Cp. I. vi. 40.

44. **contingit**: the present here has a frequentative force. **unctius**: "fatter," "richer." **idem**: "I nevertheless"; see *v.* 37, *n.*
46. **fundata**: "founded upon," "well invested in."

EPISTLE XVI.

ARGUMENT.—*You ask after my farm, Quintius? Well, to me it is a rustic paradise. And now I ask after you. Are you truly happy? Are you wise and good, not as the world thinks, but truly wise and good? And what is a 'good man'? More than the respectable law-abiding citizen, whose only motive may be fear of punishment: the truly good man must be inspired by a love of goodness for its own sake; he must not timidly make a show of goodness for keeping up his credit and increasing his gains; like Dionysus in the play he must be undaunted to the end.*

[See Index for **Apollo, Tarentum.**]

1. **ne**: "lest," giving the negative purpose of *scribetur* (*v.* 4). **Quinti**: this Quintius cannot be identified.
2. **pascat**: the interrogative particle (*utrum*, *-ne*) is frequently omitted in the first alternative, as here before *fundus*.
3. **amicta vitibus ulmo**: for the training of the vine on elms see I. vii. 84, *n.*
5. **continui**: sc. *sunt*, "are in an unbroken line." **ni**: "excepting that." The statement that the line of mountains is unbroken is here substituted for the normal hypothesis "would be unbroken." This construction is found when the statement is one of a general truth.
6. **sed ut**: limiting *opaca*; "still in such a way that." The valley evidently ran north and south.
7. **vaporet**: not "covers with mist," but "warms."
8. **quid**: sc. *dicas*. The question is answered by *dicas* (*v.* 11) = "you would say."
12. **dare . . . idoneus**: complementary infinitive, here equivalent to a dative of work contemplated; see I. i. 14, *n.* **ut**: "to such a degree that," vaguely qualifying *idoneus*.
13. **frigidior**: this word, and *purior*, are secondary predicates; cp *supremum*, I. iv. 13, *n.* **Thracam . . . Hebrus**: see I. iii. 3, *n.*
15. **iam**: *i.e.* now that I have told you its charms.
16. **tibi**: "to your delight"; ethic dative; see I. iii. 15, *n.* **Septembribus horis**: autumn was a very unhealthy season at Rome; see I. vii. 6, *n.*
17. **audis**: used as the passive of *dicis*; see I. vii. 38, *n.*
18. **iactamus iam pridem**: for the use of the present where English uses a present perfect see *iamdudum splendet*, I. v. 7. **omnis Roma**: nominative in apposition to (*nos*) the subject of *iactamus*.
19. **necui**: also written apart *ne cui*. The indefinite pronoun *quis* is used after *ne*, *si*, *nisi*, *num*, and *quando*.

20. **sapiente**: the ablative of the standard of comparison after *alius* is a rare construction.

22. **sub**: with the accusative, means "up to," and hence of time "close up to," *i.e.* "just before" or "just after." Here it means "till just before."

23. **incidat**: subjunctive by attraction, dependent on the subjunctives *dissimules* and *dictitet.*

25. **tibi**: dative of the agent with *pugnata.* See I. i. 64, *n.*

26. **vacuas**: "empty," then "unoccupied," and so "listening."

31. **tuo nomine**: ablative of manner, "on your own account," *i.e.* "as if the name were yours." **sodes**: see I. i. 62, *n.* **nempe**: "of course," with some irony.

32. **dici**: this infinitive (equivalent to the ablative of a noun) would not be allowable in prose, where we must write *quod dicor*, or *dici me delectat.*

34. **detulerit**: sc. *populus.* **idem**: "it nevertheless"; see I. xv. 37, *n.*

35. **pone**: equivalent to *depone*, sc. *nomen viri boni et prudentis.*

36. **idem**: sc. *populus.* **esse**: sc. *me.*

38. **mordear . . . mutem**: deliberative subjunctives. The question is rhetorical and equivalent to a strong negative. **colores**: the plural expresses the going and coming of the colour of the face.

41. **consulta**: the technical term for decrees of the senate (*senatus consulta*). **leges iuraque**: "statutes and laws." *Lex* denotes a particular enactment, *ius* includes the whole body of the law.

42. **quo iudice**: ablative of attendant circumstance, "with whom as judge"; so also *quo sponsore* and *quo teste.*

43. **causae tenentur**: *tenere* and *obtinere causam* = "to win the day," as opposed to *causā* (abl.) *cadere*, "to lose the day."

45. There is an allusion to the fable of the Ass in the Lion's skin, or the Fox (or Wolf) and the Sheep's skin.

49. **frugi**: originally a predicative dative, which afterwards became crystallised into an indeclinable adjective, = "an honest man." **Sabellus**: the Sabines had a reputation for old-fashioned plain speaking. It may mean Horace himself, as the owner of a Sabine estate.

50. Such men, Horace means, are only deterred from evil by fear.

54. **sit**: concessive subjunctive, "let there only be."

57. **omne forum**: "the whole forum." **tribunal**: the platform of wood or stone in the forum on which magistrates sat, in their chair of office, when performing their public duties. Here it is used for the assembly round the *tribunal.*

59. **Iane**: Janus, the two-faced deity, the indigenous god of the Romans, who presided over all goings out and comings in.

60. **Laverna**: the Roman goddess of thieves.

61. **da**: here takes the following infinitive as direct object. **†iusto sanctoque videri**: the adjectival complements here regularly agree with *mihi.* The variant *iustum sanctumque* is an example of a construction occasionally found even in Cicero, but not to be imitated.

63. **qui**: archaic ablative (really a locative) = "how."

66. **mihi**: dative of person judging; cp. I. ii. 30, *n.*

67. **perdidit arma**: like a coward he has flung away his arms, and deserted his post in the army of the virtuous.

69. **captivum**: refers to the *avarus* of *v.* 68.

70. **pascat**: sc. *pecora*, jussive subjunctive in quasi-dependence on *sine*. The same construction is continued in the following subjunctives to *v.* 72. **durus**: "patiently"; see I. vii. 91, *n.*

72. **annonae prosit**: "let him be serviceable to the market," *i.e.* bring down prices by increasing the supply.

73. **Pentheu**: the successor of Cadmus as king of Thebes, in Boeotia. For resisting the introduction of the worship of Bacchus (Dionysus), he was driven mad. and was torn to pieces by his own mother. Horace paraphrases a scene from the *Bacchae* of Euripides (*vv.* 492, ff.) in which Dionysus, disguised as a Lydian, is charged before Pentheus with having introduced Bacchic orgies.

75. **nempe**: *i.e.* "of course you mean," ironical.

76. **argentum**: "plate." **tollas**: jussive subjunctive in quasi-dependence on *licet*.

79. **linea**: the *calx* or chalk line which served as the winning line in the racecourse.

EPISTLE XVII.

ARGUMENT.—*I send you some advice, Scaeva, though you are as competent to give it me. The simple life of Aristippus brings happiness and self-sufficiency whatever a man's position in life, and it is no disgrace to him that he does not win the highest honours. But the virtuous man will not give up from faint heart, and when he has won his way and found his patron, he must not ask for favours or he will get fewer than by patient silence; nor must he make feigned complaints, or his real wants will not gain credit.*

[See Index for **Aristippus**, **Brundisium**.]

1. **quamvis**: here, as frequently in Horace, takes the indicative. See I. xiv. 6, *n.*

2. **tandem**: this particle is retained from the direct question, *quo tandem decet?* "in what manner pray is it fitting?" **maioribus uti**: "to associate or live with the great." *Maiores* = "greater than yourself," "great men."

5. **fecisse**: the perfect emphasises the state brought about by *cures*. The perfect infinitive is seldom used as the direct object, except after a few verbs like *volo*.

6. **primam in horam**: "till daybreak." An hour in the Roman sense was one-twelfth part of the time between sunrise and sunset, and so varied in length with the season of the year. The client would have to be up before sunrise to pay his call.

8. **Ferentinum**: (*Ferento*) a lonely town of the Hernici in Latium.

10. **fefellit**: "has escaped the notice of men"; cp. *bene qui latuit bene vixit* (Ovid), "he who has been ill known has lived well." The construction and meaning of *fallo* are an imitation of the Greek *λανθάνω* with the participle.

12. **siccus**: "hungry." **unctum**: either (i) "a rich man," or (ii) "a rich meal."

13. **olus**: a kind of cognate accusative with *pranderet*, "to make a vegetable dinner."

14. **si sciret**: the mood and tense denote a condition contrary to fact. **regibus uti**: "to associate with princes." Aristippus lived for some time with the younger Dionysius of Syracuse.

18. **mordacem Cynicum**: the "snarling Cynic" was Diogenes of Sinope, who was a pupil at Athens of Antisthenes, the founder of the Cynics. **eludebat**: a fencing term used metaphorically, "tried to parry," the tense having a conative force.

19. **mihi, populo**: datives of advantage. **hoc**: "my conduct"; *hoc* generally denotes the latter of two alternatives, but here it is naturally used for "this of mine," since *istud* would here have been used to denote the other alternative, "that of yours."

21. **officium**: "social duty," *e.g.* calling, etc. **†vilia, verum**: this is undoubtedly the correct reading. There is a variant *vilia rerum* = *viles res*, by a well-known use of the partitive genitive.

22. **nullius**: masculine; genitive with *egentem*, which also takes the ablative.

23. **color**: "complexion" of fortune, whether bright or gloomy. **res**: "fortune."

24. **temptantem**: "aiming at." **fere praesentibus aequum**: *lit.* "generally equal to the circumstances of the hour," *i.e.* "submitting to," "content with." *Praesentibus* is best taken as dative with *aequum*.

25. **duplici panno**: this was also called *abolla*. It was a large cloak worn doubled in the place of a separate tunic and cloak; *pannus* especially denotes a torn or shabby garment.

28. **quidlibet indutus**: *induor* is used reflexively and consequently can be followed by an accusative, "putting on himself anything you like." See the note on I. i. 56.

29. **non inconcinnus**: "quite gracefully." **utramque**: *i.e.* the character of the fine gentleman or of the poor man.

30. **Mileti textam**: "woven at Miletus." For the locative case see I. ii. 2, *n.* *Miletus* was formerly a great city on the N.W. coast of Caria, in Asia Minor. It was celebrated for its woollen stuffs, from which were made fine purple garments.

32. **vivat**: jussive subjunctive in quasi-dependence on *sine*.

33. **res gerere**: the regular phrase for warlike achievements. **ostendere**: *i.e.* in the procession of the Triumph.

35. **ultima**: "last" and so "highest," "greatest."

36. **contingit**: in its usual good sense here, as in *v.* 9, *contingunt gaudia*. The meaning is "every one has not the good fortune to be able to afford the expensive pleasures of Corinth." This is a Greek

proverb, Corinth among the Greeks corresponding to the modern Paris as a centre of pleasure.

37. **sedit**: this tense probably has a gnomic force, as also *timuit*, *pervenit*. *fecit*. **succederet**: impersonal. *Succedere* is not used personally with the sense of the English "succeed."

42. **recte**: = *merito*, "as his right."

43. **rege**: "patron"; cp. I. vii. 37.

45. **hoc erat**: *hoc* refers to *plus poscente ferent*, and *erat* carries us back to *vv.* 11, 12, in which a man is advised to "sponge" on his wealthy acquaintances.

46. **indotata**: it was looked upon as a disgrace for a Roman not to provide his sister with a dowry.

47. **pascere**: (with *firmus*) a complementary infinitive, equivalent to a dative of work contemplated. See note on I. i. 14. *Firmus* = "sure." The meaning is "not to be relied upon to give me food."

49. †**mihi**: dative of the agent. **dividuo munere**: ablative of attendant circumstances; *lit.* "the gift being divided." The meaning is, "I shall divide the cake, and you will get your share." There is a variant "'*Et mihi!*' *Dividuo findetur*," etc.; "'To me also!' The cake will be divided," etc.

50. There is no story *exactly* analogous to the situation here described, but very possibly the allusion is to the familiar fable of the Fox and the Raven, since in both cases something is lost by foolish speech; and so *corvus*, "the raven," easily suggests the idea of "silly chatterer" to one who detects the allusion.

51. **rixae . . . invidiae**: partitive genitives with *minus*.

52. **Surrentum**: (*Sorrento*) a town in Campania on the Promunturium Minervae, and opposite Capreae. It was a well-known health resort, famous for its wines.

56. **sibi**: dative of disadvantage after *raptam*. **uti**: consecutive.

57. **veris**: goes with both *damnis* and *doloribus*.

58. **inrisus**: "laughed at" for being taken in by the imposture.

59. **illi**: the dative of reference equivalent to the English genitive of possession. **plurima**: *multus* and more rarely *plurimus* are used in poetry instead of the plural; thus *plurima lacrima* instead of *plurimae lacrimae*, "many, ay many a tear."

60. **iuratus**: active in meaning, "having sworn." **dicat**: semi-dependent on *licet* as is *mānet*, the conjunction *et* being omitted; the subjunctive is jussive with concessive force. **Osirim**, the husband of Isis, was an Egyptian deity. Both of these deities were now worshipped extensively in Rome.

62. **rauca**: "with harsh, discordant cries."

EPISTLE XVIII.

ARGUMENT.—*I know, my outspoken Lollius, that your great friend will never find you a parasite, but do not go to the other extreme, I mean rudeness. I give you a few rules:—Do not offend your patron*

by immoral conduct, dicing or ostentation. Do not pry into secrets, but keep them if confided. Accommodate yourself to his tastes as, for example, in hunting and sports. Be careful what you say of others. Avoid inquisitiveness. Avoid intrigues in his household. Be careful whom you introduce to him. After all it is a difficult task to keep yourself in favour with a wealthy patron. You must bend to all his inclinations and yet must not be too retiring. And in the midst of all this remember what true happiness means, and strive to attain to it. Think of me and the happiness of my life.

1. **liberrime**: "most outspoken." **Lolli**: see I. ii. I.

2. **professus amicum**: sc. *te esse.*

4. **discolor**: "of different hue," a picturesque equivalent for *differens*; similarly *color* is ascribed to fortune in I. xvii. 23. **distabit**: with the dative; in prose it would be *a scurra.*

5. Construe:—*diversum huic vitio est vitium prope maius.* This is explained by the following line.

7. **tonsa cute**: "closely cropped" as opposed to the fashionable mode of cutting to a moderate degree of shortness.

8. **dum vult**: this denotes the motive, as *dum quaerit*, I. vii. 79, *n.*

9. This is Aristotle's doctrine. **vitiorum**: the genitive is one of reference denoting that in respect of which the adjective is applicable.

10. **imi derisor lecti**: the following is a plan of the arrangement of a Roman dining table.



I. Summus lectus.	II. Medius lectus.	III. Imus lectus.
1. summus.	4. summus.	7. summus.
2. medius.	5. medius.	8. medius.
3. imus.	6. imus.	9. imus.

The *scurra* would recline on the *imus lectus* next to the host.

11. **divitis**: his rich host.

12. **verba cadentia tollit**: "picks up his chance remarks," *i.e.* he presses into the notice of the party anything and everything his patron says.

13. **dictata reddere**: "repeating his lesson."

14. **partes secundas**: the second actor in the mime or farce had to "play second fiddle" to the first and chief actor.

15. **de lana caprina**: proverbial for something non-existent.

16. **nugis**: dative governed by *propugnat.* **scilicet ut**: the *ut* is consecutive, and is explained by the following clause:—*Pretium aetas altera sordet, lit.* "What! on the condition that I should not be believed? etc. A second life would be worthless on that condition." *Scilicet ut* introduces an indignant question with some irony and may be translated:—"To think that," etc.

18. **pretium aetas altera sordet**: *lit.* "my life over again as a reward (for silence) would be worthless."

19. **Castor . . . Dolichos**: the names of two gladiators.

20. **Minuci via . . . an Appi**: from this and other passages it is inferred that the Minucian was a branch of the Appian Way leading from Beneventum to Canusium and along the coast to Brundisium, whereas the Appian Way went round by Tarentum. The Via Appia, begun by Appius Claudius Caecus, the Censor B.C. 312, originally extended from Rome to Capua, but was continued at a later date to Brundisium.

22. **gloria**: "vain-glory," "vanity." **vires**: "means," "income."

23. **inportuna**: Horace uses this word, which properly means "unsuitable," sometimes in the sense of "cruel," "merciless," sometimes in the sense of "insatiate"; here the meaning is "insatiate."

25. **decem vitiis**: ablative of measure of difference. *Decem* is chosen as a round number.

26. **regit**: "directs his conduct." **pia**: "affectionate." *Pius* denotes affection towards one's family, one's country, or the gods of one's country.

28. **contendere**: sc. *mecum.*

30 **arta . . . toga**: "a toga of narrow width." A broad toga trailing at the heels was a mark of display. **comitem**: *i.e. clientem*, "a dependant."

31. **Eutrapelus**: the word is from the Greek and means "versatile," "witty." It was a name given to P. Volumnius, a Roman knight contemporary with Cicero.

32. **beatus enim**: Horace quotes the words of Eutrapelus.

34. **dormiet in lucem**: a poor client would have had to be up before daybreak to pay his call. See I. xvii. 6, *n.*

35. **officium**: the duty of calling upon his patron. See I. xvii. 21, *n.* **nummos alienos**: *lit.* "other people's monies," *i.e.* "debts" **pascet**: "increase."

36. **Thrax**: the name for a gladiator with a Thracian round shield and short sword, like a Highlander with a dirk and target. For a Roman to turn gladiator was as discreditable as for an English gentleman to enlist in the ranks. **mercede**: ablative of price.

37. **illius**: *i.e.* of the wealthy patron. **scrutaberis**: future with imperative force.

38. **tortus**: a metaphor from examination under torture.

39. **aliena**: *i.e.* the patron's.

41. **gratia**: "good-will," "friendship." **Amphionis atque Zethi**: Amphīon and Zethus were the twin sons of Jupiter and Antiope of Thebes. Amphion was skilled in playing the lyre. After a quarrel as to the use of music with Zethus, the shepherd, he yielded to his sterner brother's wishes and ceased to play.

42. **suspecta**: "regarded with suspicion," as tending to effeminacy. **severo**: sc. *fratri*. The dative denotes the agent.

46. †**Aeoliis**: said to refer to fine but strong nets made of flax from the neighbourhood of Cumae, a colony from the Aeolian town of Cyme. A more widely accepted reading is *Aetolis*, an epithet used to recall the famous boar-hunt of Meleager in Calydon, an ancient town of Aetolia.

48. **pariter**: sc. *cum patrono tuo*.

49. **sollemne**: (*sollus*, "whole," *annus*, "year") "what occurs once in a whole year," "annual," "customary." **opus**: best explained as accusative in apposition, not to any particular word, but to the whole preceding clause, as far as it refers to hunting. This construction is commoner in Greek than in Latin.

53. **tractet**: consecutive subjunctive. **quo clamore**: ablative of attendant circumstance. **coronae**: not infrequently = "the ring of spectators."

54. **campestria**: in the Campus Martius.

55. **Cantabrica bella**: the campaign against the Cantabrians directed by Augustus in person B.C. 25.

56. **templis Parthorum signa refigit**: "is taking down the standards from the Parthian temples." The standards which had been taken from Crassus at Carrhae, B.C. 53, by the Parthians were restored by Phrahates B.C. 20.

58. **ne**: for *ne* introducing the negative purpose, not of the action mentioned, but of the mentioning of it, see I. i. 13, *n*.

59. **quamvis** here takes the indicative, as often in Horace. **extra numerum . . . modumque**: "out of time and tune," *i.e.* beyond the bounds of propriety. **fecisse**: "to prove to have done." See I. xvii. 5, *n*. The perfect infinitive is seldom used as the direct object, except after a few verbs like *volo*.

60. **rure paterno**: this form of the locative, and not *ruri*, is used when an attribute accompanies the word.

61. **Actia pugna**: the battle of Actium, in Acarnania, ended in the total defeat of Antony and Cleopatra by Augustus B.C. 31.

62. **pueros**: the slaves of the wealthy patron.

64. **velox**: Victoria (the Greek Niké) was represented in works of art with wings; hence this epithet. **coronet**: this is a final subjunctive; but *donec*, in *v*. 42, is followed by the indicative as denoting a relation merely temporal.

66. **utroque . . . laudabit pollice**: the exact nature of the gesture referred to is unknown. It was customary in the amphitheatre for the audience to signify their wish that a fallen gladiator should be allowed to live by turning their thumbs downwards. Horace probably refers to this.

67. **ut moneam**: like *ne retrahas*, v. 58, *n.*—"this I say in order that."

68. **quoque**: either (i) ablative of *quisque*, "each," or (ii) = *et quo*.

72. **non . . . ulceret . . . ulla**: the subjunctive is jussive. *Non* is sometimes used by poets and late prose writers with the subjunctive in prohibitions, where, according to the ordinary rule, *ne* would be expected, (i) if a particular part of the sentence is to be emphasised, (ii) if there is especial emphasis on the negative, as here. **iecur**: regarded by the ancients as the seat of the emotions and affections.

75. **incommodus**: "disobliging," "churlish." English requires an adverb.

78. **quondam**: *lit.* "at a certain time," hence (i) "sometimes," as here, (ii) "formerly," (iii) in poetry, "at some time" (in the future), "one day." *Ōlim* has the same variation of meaning.

82. **dente Theonino**: the meaning is "a slanderer's tongue," but nothing certain is known of the person referred to. **ecquid**: the accusative of *ecquis*, used as an impassioned interrogative, "don't you in some way?"

84. **tua res agitur**: "your interests are at stake," "you are in jeopardy."

88. **hoc age**: "let this be your care." See note on I. vi. 31.

91. †**bibuli . . . oderunt**: this passage is probably an interpolation. For the Falernian wine see I. xiv. 34.

93. **tepores**: "heats," "feverishness."

95. **obscuri**: "deep," "designing." **acerbi**: "bitter-tempered."

97. **qua ratione**: explaining the purpose of *leges* and *percontabere*, and introducing a dependent question, which is further explained by the following questions.

98. **agitet**: deliberative subjunctive, "whether desire ever needy is to trouble you."

99. **pavor**: "fear lest you lose." **mediocriter utilium**: *lit.* "things moderately advantageous," *i.e.* what the Stoics call *indifferentia* (*ἀδιάφορα*), "things indifferent," a term applied by them to all things called good except virtue, the ideal good. **spes**: "hope that you may win."

100. This was a very common question with the ancient philosophers.

102. **pure**: *i.e.* so that all clouds of trouble are dispersed from the soul. **honos**: "office." **lucellum**: a diminutive of *lucrum*, "gain."

103. **fallentis**: "escaping notice," "noticed by none."

104. **Digentia**: (*Licenza*) a small stream, which flowed through Horace's Sabine farm and passed into the Anio.

105. **Mandela**: (*Cantalupo Bardella*) a village on an eminence close to Horace's farm.

107. †**et mihi vivam**: "and may I live to myself," *i.e.* in independence. The subjunctives express wish. The v. l. *ut* would mean "provided that," being used concessively.

109. **in annum**: "till next year."

111. †**quae ponit**: v. l. *quae donat*, "for the things which he gives"; *qui donat*, "who gives." *Ponit* = "sets before us."

EPISTLE XIX.

ARGUMENT.—*Cratinus long ago declared, Maecenas, that real poesy was wine-inspired. I repeated his dictum, and every poetaster was mellow by night and fragrant by day; but more is needed to make a poet than mere imitation of external peculiarities. I, indeed, have imitated, but not without finding ample room to display my originality. Some people read my books at home, and take me down in public. Why? Because I will not stoop to mean arts for securing popularity. They say I despise them and am overproud, but I will not quarrel.*

[See Index for **Alcaeus, Archilochus, Ennius, Homerus, Maecenas, Sappho** (*s. v.* **Alcaeus.**)]

1. **Cratino**: a famous Greek poet, of the school called the Old Comedy, which flourished in the fifth century, B.C. It was characterised by unsparing attacks on public men. Cratinus was notoriously intemperate in the use of wine.

3. **potoribus**: dative of the agent, for which see I. i. 1, *n.* **ut**: = *ex quo* (*tempore*), "since the time when"; a rare use. **male sanos**: = *insanos*; so *male fidus* = *infidus.*

4. **Liber**: an old Italian god, afterwards identified with the Greek Bacchus. **Satyris Faunisque**: the Roman Fauns corresponded to the Greek Satyrs, who were sylvan deities attendant upon Bacchus.

5. **Camenae**: the Italian goddesses of song. The Camenae are here put for their servants, the poets.

6. **vinosus**: used predicatively, "to be fond of wine."

8. **putealque Libonis**: also called *Scribonianum*. *Puteal* first meant a wall put round a well (*puteus*); the *puteal* built by Scribonius Libo was a structure of similar shape put round a spot once struck by lightning. About this *puteal* Roman business-men assembled, so that it came to be a kind of "Exchange."

9. **cantare**: direct objective of *adimam*, "I will take away singing, the power to sing."

10. **edixi**: Horace uses a strong word: the praetor's *edicta* had the force of law in the provinces.

13. **textore**: "the weaver," here used graphically for "the style." The ablative is instrumental, not ablative of the agent which would require *a*, *ab*. **Catonem**: M. Porcius Cato Uticensis, a rigid Stoic. He was a prominent leader in the Senatorial army, and soon after their defeat at Thapsus, B.C. 46, died by his own hand at Utica.

15. **rupit**: = *corrupit*, "brought to ruin." **Iarbitam**: *Iarbita* seems to have been the nickname of a Mauretanian named Codrus. **Timagenis**: Timagenes was a rhetorician of Alexandria, who was at this time well known in Rome. The genitive is objective after *aemula*.

17. **vitiis imitabile**: "which can be imitated in its defects"—ablative of respect.

18. **exsangue cuminum**: *cummin* is in a manner personified, and spoken of as having the quality which it induces.

19. **servum**: probably the adjective, possibly genitive plural for *servorum*.

20. **bilem**: here "wrath," which was thought to depend upon particular conditions of the bile and liver.

21. **vacuum**: "virgin soil," where none has gone before me.

23. **regit examen**: will be like the king-bee, and rule the swarm in the busy hive of the world. It should be remembered that the Romans thought what we call the queen-bee was a male. **Parios**: "of Paros" (*Paro*), an island in the S. of the Aegean Sea. It was the birthplace of Archilochus, the great iambic poet. **primus**: Horace passes over earlier writers in the same field.

25. **res**: "subjects," "themes." **agentia**: "pursued," "drove mad." **Lycamben**: see Index, *s. v.* ARCHILOCHUS.

26. **foliis brevioribus**: *i.e. minore corona*, "a humbler chaplet."

28. **temperat**: has an object in the accusative when it means "directs," "models." **pede**: "foot," "measure" (in poetry). **Sappho**: see Index, *s. v.* ALCAEUS.

29. **ordine**: "arrangement" possibly of the lines, but the reference is not certain.

30. The meaning is, he did not attack with the virulence of Archilochus.

31. **famoso**: in classical prose this word means "infamous;" in later prose and in poetry it means "defamatory," and sometimes "famous" in a good sense.

32. **hunc**: Alcaeus, whom no one had imitated before Horace.

34. **ingenuis**: "of gentle birth," "gentle."

35. **velis**: "you may wish," potential subjunctive.

39. **auditor et ultor**: *i.e.* listening while they recite, and afterwards retaliating upon them.

40. **grammaticas . . . tribus**: "the tribes of teachers." The metaphor is from canvassing the tribes at a Roman election. **pulpita**: "platforms." The poet would have to win the teachers' favourable criticism before his poems were popular enough to be taught in schools.

41. **hinc illae lacrimae**: a proverbial expression coming originally from the *Andria* of Terence. The meaning is, "there lies the cause of the trouble."

43. **ait**: "says one." The pronoun is sometimes thus omitted with *inquit* and *ait*. **Iovis**: *i.e.* Augustus.

45. **tibi pulcher**: "beautiful in your own esteem." The dative is one of reference. **naribus uti**: "to sneer openly."

46. **luctantis**: the participle used as a substantive.

48. **genuit**: gnomic aorist; see I. ii. 48, *n.*

EPISTLE XX.

ARGUMENT.—*You are longing to go forth to the world, my book, but you will repent it. The public at home will soon get tired of you, and then you will be sent abroad, and in old age become a poetry book for schools. When you can get people to listen, tell them a word or two about the poet.*

1. **Vertumnum**: in origin this word is a participle (cp. *al-u-mnus* and the Greek termination *-menos*), and means "changing"; so Vertumnus was the god of the changing year, who could assume any shape he pleased. The temple of Vertumnus was in the *Vicus Tuscus*, a street leading S. from the *Forum Romanum*, and lined with shops. **Ianum**: *i.e.* the temple of Janus in the Argiletum, a district full of bookshops.

2. **scilicet**: ironical. **prostes**: "be put up for sale." **Sosiorum**: the brothers Sosii were well-known booksellers. **pumice**: pumice-stone was used for smoothing off the ends of the rolls (*volumina*).

3. **claves . . . sigilla**: valuables were often kept under lock and seal.

5. **descendere**: the usual word for going to the Forum, which lay in the valley.

6. **emisso**: *emittere* is elsewhere used for "publishing" a book.

8. **in breve te cogi**: "you are squeezed up tightly," *i.e.* in the case. **plenus**: "sated."

9. **odio**: ablative of cause. **augur**: Horace himself.

10. **deserat**: in prose this would certainly be *desereret*, since the relation between the clauses is purely temporal; see I. xviii. 64, *n*. **aetas**: "prime of life." This meaning is rare; the word usually means simply "time of life."

12. **taciturnus**: "voiceless," *i.e.* "unread." **inertes**: (*in*-, "not," *ars*, "art"), *lit*. "without skill," hence "barbarous."

13. **Uticam**: on the coast of Africa, 25 miles N.W. of Carthage. **Ilerdam**: (*Lerida*) a town in Hispania Tarraconensis. What could not be sold at Rome would be sent off to the provinces.

18. **extremis in vicis**: "in out-of-the-way places." **balba**: "stammering," with some allusion to the stammering of the boys, as they repeat their lesson from the poet's verses.

19. **sol tepidus**: *i.e.* the evening sun. In the evening, when the noontide heat of the Italian sun was over, the streets would be fuller, and there would be more people to scan the books exposed for sale; so Horace says, "he would have a larger audience," *aures* being equivalent to "readers," whom the book is enjoined to address (*loqueris*); so in *v*. 12 it is spoken of as being *taciturnus*.

20. **libertino natum patre**: see Introduction, § 1.

21. **nido**: goes with *maiores* as ablative of standard of comparison and with *extendisse* as ablative of the place from which. **loqueris**: jussive.

22. **ut**: consecutive. **demas**: subjunctive by attraction.

23. **belli . . . domique**: with *primis urbis*. Horace refers to Agrippa, the great general, and Maecenas his patron. Others join *belli domique* with *placuisse*, and refer to Satire I. vi. 46, ff., where Horace refers to his position as tribune under Brutus (*belli*) and the goodwill of Maecenas (*domi*). This view is supported by the order, and by grammatical usage, since adverbial phrases in Latin are not frequently used attributively with substantives, especially in good prose.

24. **solibus**: the plural means "the rays of the sun," "the sunshine."

25. **irasci**: complementary infinitive. See I. i. 14, *n.*, and I. ii. 27, *n.* **ut**: consecutive with *essem*; the historic tense shows that with *celerem* we must supply *fuisse*, the perfect being the tense of the infinitive used to denote time prior to that of the principal verb (*loqueris*).

28. **†collegam Lepidum**: Q. Aemilius Lepidus was consul with M. Lollius for the latter part of B.C. 21. During the first part of the year Lollius was sole consul, the other consulship having been kept open for Augustus, who declined to accept it. **dixit**: "nominated." The v. l. *duxit* = "took as his companion."

BOOK II.

EPISTLE I.

ARGUMENT.—*I must not trespass on your time too much, Augustus. Men have done you justice in your lifetime; but as a rule the good old days are always bepraised. Because the older Greek poets were the best it does not follow that the oldest Latin poets are. And where are we to draw the line between old and new? However, the ancients are the rage in these days, and sound criticism is out of court. Moderns are cried down by envious contemporaries, simply because they are modern. The Greeks never showed a dislike of new forms of art; they were full of versatility and freshness, while we Romans were staid and slow to move. But now we are all turned poetasters. Well, poetry has its uses—in teaching and in worship. Roman poetry owes its birth to the rude effusions at harvest feasts. These were softened by the influence of Greece; but it was not till far on in Rome's history that Greek Tragedy and Comedy were adapted by Roman poets. In both spheres they fall far short of perfection. This is due largely to the uncultured tastes of their public. Not that I would cry down the drama; yet other poets should have a share of your patronage. If we do not get it, we have mostly ourselves to blame. Great deeds, however, need great poets to write of them. You have proved a better judge of merit than Alexander in your choice of Vergil and Varius to immortalise your exploits. I would sing of them myself had I the power.*

[See Index for **Democritus, Ennius, Hercules, Menander, Pythagoras, Thespis, Varius, Vergilius.**]

1. **cum**: causal. **solus** : *i.e.* as sole monarch.

2. **moribus ornes**: *lit.* "equip it with morals." This refers to Augustus' social reforms.

4. **Caesar** : *i.e.* Augustus. See Index, *s.v.* AUGUSTUS.

5. **Romulus**: the first king of the newly built city of Rome. **Liber**: *i.e.* Bacchus. **cum Castore Pollux**: Castor and Pollux were called Dioscuri (Διὸς κοῦροι), as being the sons of Zeus and Leda. They had been worshipped from a very early date at Rome.

6. **templa** : *templum* literally denotes "a sacred precinct, region." Here *templa* means "the heavenly dwellings" of the gods.

7. **dum . . . colunt**: when *dum* means "while," "*in* the time that," and denotes a time during part of which another event occurred, it takes the present indicative even when the verb of the principal clause is in a past tense; this present indicative is retained even in Oratio Obliqua.

10. **qui contudit hydram**: *i.e.* Hercules, who, as one of his twelve labours, slew the nine-headed hydra of the Lernean marsh, near Argos.

11. **fatali**: "fate-imposed," *i.e.* through the oath which Juno won from Jupiter. See Index, *s. v.* HERCULES.

12. **supremo fine**: ablative of means, "by his death at last."

13. **urit**: sc. *eos*, *i.e.* the possessors of the qualities mentioned in the following clause. **artes**: "qualities."

14. **idem**: "and yet he," a common meaning of the word.

15. **praesenti**: "still among us," "not yet dead."

16. † **numen**: v. l. *nomen*. They both give the required meaning.

18. † **in uno**: if we place a comma after it, as in the text, means "in one point"; without the comma it goes with *te*, with which the gerundive *anteferendo* agrees.

19. **nostris ducibus . . . Grais**: regular dative with the compound verb *anteferendo*.

21. **suisque temporibus**: "their allotted span of life." The ablative is governed by *defungor*, being in origin an instrumental ablative.

23. **veterum**: neuter, obj. gen. with *fautor*. **ut**: consecutive explaining *sic* and followed by *dictitet*, *v.* 27. **tabulas**: the XII Tables formulated by the Decemviri (*bis quinque viri*) B.C. 450.

24. **foedera regum**: *i.e.* the treaties of the early Roman kings. **Gabiis**: supply *cum* from the following clause. Gabii (*Castiglione*) was in early times a powerful city of Latium.

25. **aequata**: "made on equal terms."

26. **pontificum libros**: books of ritual kept by the *pontifices*. **volumina vatum**: "tomes of soothsayers." The reference is to verses like the *carmina Marciana*, a prophetic book written in Saturnian verse.

27. **Albano in monte**: fifteen miles S.E. of Rome. To Romans it would serve, Horace means, as a home of the Muses, like Parnassus in Greece.

28. **antiquissima quaeque**: "all the oldest." This use of *quisque* is more common with the singular of the superlative.

30. **loquamur**: consecutive subjunctive after *non est quod* = *nihil est tale ut ob id*. *Quod* is really an adverbial accusative.

31. The meaning is, "We may as well argue that there is nothing hard," etc. **olea**: supply *in* from the following clause; cp. note on *Gabiis* (*v.* 24). **duri**: partitive genitive with *nil*.

34. **si reddit . . . velim**: the conditional sentence has a simple assumption in the protasis, hence the indicative, and a potential mood in the apodosis, to which a second protasis may be supplied. **ut vina**: sc. *reddit*.

35. **quotus**: the word is correlative to the ordinal numbers, and

the answer to it should be an ordinal number, *e.g. centesimus annus arrogat pretium.*

45. **caudae**: an allusion to a logical puzzle called by the Greeks φαλακρός, "bald-headed," the problem being, "How many hairs must a man have if he is not to be called bald?" or "How many hairs make a tail?"

47. **dum cadat**: the subjunctive is used because it was the *purpose* of Horace that his opponent should "fall." **elusus**: "baffled," a fencing term. **ratione ruentis acervi**: also called by the Greek name Sorites, a method of reasoning by adding or taking away little by little. Sorites is derived from σῶρος, "a heap," the problem being "How many particles make a heap?"

48. **fastos**: *fasti, lit.* "days on which judgment could be pronounced (*fari*)," "court-days"; hence "a list of all the days of the year, with their festivals, magistrates, events," etc., "a calendar."

49. **Libitina**: (akin to *libet*, "it pleases") originally the Italian goddess of pleasure. Venus Libitina was afterwards worshipped as the goddess who presided over funerals.

52. **promissa et somnia Pythagorea**: the allusion is to Pythagoras' doctrine of metempsychosis, in accordance with which Ennius believed that his soul was the soul of Homer.

53. **Naevius**: Cn. Naevius (died B.C. 202) wrote dramas adapted from the Greek. His lampoons on the Metelli brought upon him imprisonment and exile. **non**: for *nonne.*

56. **Pacuvius**: M. Pacuvius (B.C. 220-130), son of Ennius' sister, was a writer of tragedies adapted from the Greek. **Accius**: L. Accius (B.C. 170 to about 87) was another writer of tragedies imitated from the Greek.

57. **Afrani**: L. Afranius (*floruit*, B.C. 100) was the great writer of national comedy in which Roman characters figured (*comoediae togatae*). So the *toga* is very appropriately used here.

58. **Plautus**: Titus Maccius Plautus (B.C. 254-184), the celebrated writer of comedy, was born in Umbria. He came to Rome, and was driven by poverty to write comedies. His success was great, and the number of his productions extraordinary, though only twenty have come down to us. **Epicharmi**: a writer of Dorian comedy, born in Cos, B.C. 540; he spent most of his life at Syracuse under the patronage of Hiero.

59. **Caecilius**: Statius Caecilius (died B.C. 168) was an Insubrian Gaul who came to Rome and enjoyed great popularity as a comic poet. **Terentius**: P. Terentius Afer (B.C. 195-159) was born at Carthage, and came to Rome to find liberal patrons in Laelius and Scipio the Younger. He wrote six comedies, which remain to us. **arte**: literary skill.

62. **Livi**: M. Livius Andronicus who, in B.C. 240, first brought upon the stage at Rome a drama with a regular plot. Beside other works he left an adaptation of the Odyssey in Saturnian metre. He may be looked upon as the first Roman poet.

63. **est ubi peccat**: *est ubi* is usually followed by the generic or

consecutive subjunctive; but here definite instances are referred to, and hence the indicative is used; it is in fact a synonym for *interdum*.

66. **pleraque**: "very many things." This is the usual meaning in classical prose.

68. **Iove iudicat aequo**: ablative of attendant circumstance—"its judgment has the favour of Jupiter."

70. **plagosum Orbilium**: a schoolmaster at Rome, and an older contemporary of Horace, notorious for his use of the rod.

71. **dictare**: the present infinitive is used with *memini* of events witnessed by the subject himself, the perfect infinitive of events not so witnessed.

73. **emicuit si**: the perfect, with a present tense in the principal clause (*ducit*, *v.* 75), is used in general conditions with a frequentative sense. "whenever a word shines forth," etc.

75. **ducit**: "takes with it," "sells with it."

76. **quicquam**: used because *indignor* implies "I think that *nothing* should be censured."

77. **putetur**: subjunctive of alleged reason with *non quia*.

79. **crocum floresque**: *i.e.* the stage, which was sprinkled with saffron essence and strewn with flowers. **Attae**: T. Quintius Atta, a writer of *comoediae togatae* (died about B.C. 78).

81. **patres**: "our older citizens."

82. **gravis**: "weighty," "impressive," *i.e.* as a tragic actor. **Aesopus . . . Roscius**: famous actors contemporary with Cicero.

86. **iam**: "furthermore," "again." **Saliare Numae carmen**: *i.e.* the chant of the Salii, dancing priests of Mars Gradivus, who were instituted by Numa, the second king of early Rome. Its language was very archaic and difficult to understand.

87. **solus**: with *scire*.

89. **lividus**: "enviously." An adjectival attribute is often thus used in Latin where the English idiom requires an adverb or adverbial phrase.

90. **quod si**: "but if," *lit.* "as to which, if . . . ," *quod* being adverbial accusative.

92. **legeret tereretque**: consecutive subjunctives after *quod* = *tale ut id*. **publicus usus**: "general use," abstract for concrete, so "the public by their use of it."

93. **positis . . . bellis**: *i.e.* at the end of the Persian Wars. Horace is probably thinking of the age of Pericles at Athens.

94. **fortuna labier aequa**: the ablative is one of cause. *Labier* is formed from *labi* + *er*, *-er* being a form of *ar*, a dialectical form of *ad*, "to," seen also in *ar-biter*.

95. Horace refers to the Panhellenic games, the Olympian, Isthmian, Pythian, and Nemean.

98. **tibicinibus**: particular for general—"music."

99. **velut si luderet**: the apodosis to this is suppressed (viz. *mature . . . relinqueret*).

100. **reliquit**: sc. *Graecia*.

101. **paces**: "times of peace." **venti secundi**: *lit.* "following winds," *secundus* being an old participle of *sequor*, "I follow."

102. **Romae**: "at Rome," locative case. The original locative has left many traces in Latin: (i) in names of towns—*Corinthi, Romae, Lepti* ("at Leptis"); (ii.) in other words, *e.g. postri-die, cotti-die, domi, humi, ruri, belli, militiae.* In the 1st and 2nd declension the locative became confused with the genitive, hence such forms as *Romae*, "at Rome." **reclusa**: with *domo*, abl. abs.

103. **promere iura**: "to give legal opinions."

104. **cautos**: "guaranteed," "secured." **nominibus rectis**: "by good names," *i.e.* reliable debtors and sureties. The ablative is one of manner with *cautos.*

107. **odiost**: *odio* is predicative dative. **credas**: consecutive after *quod = ut id.*

110. **comas**: accusative of the direct object with *vincti.* Passive verbs often have, especially in the perfect participle, a reflexive or "middle" force; so here *vincti* = "having bound upon themselves." **dictant**: "dictate" to a slave ready to copy them down.

112. **Parthis**: ablative of the standard of comparison. To the Romans the Parthians were, like the Carthaginians, "faithless."

114. **agere . . . timet**: "fears to handle"; but *ne agat timet*, "fears that he will handle."

115. **medicorumst**: the genitive is predicative, *i.e.* a possessive genitive used as a secondary predicate.

120. **non temere**: "non without due cause," "not lightly." **hoc studet**: *studeo* and similar intransitive verbs can take an accusative of the neuter pronoun, defining the extent of action of the verb.

121. **incendia ridet**: by an extension of the conception, many intransitive verbs are used transitively, chiefly in poetry.

122. **incogitat**: not found elsewhere.

123. **siliquis**: *lit.* "husks," hence "pulse." **pane secundo**: "second-rate bread," *i.e.* "of poorer quality." The ablatives are instrumental.

124. **militiae**: locative; cp. *v.* 102, *n.* Others take it as a genitive of reference.

127. **iam nunc**: "at once," *i.e.* "in his tender years."

130. **orientia tempora**: either (i) "the rising age" or (ii) "the generations that rise one after another."

134. **praesentia**: "present to help." *Praesens* is frequently used of the gods with this meaning.

135. **docta**: *i.e.* by the poet.

138. **Manes**: *lit.* "the good"; hence those who have good influence upon men, *i.e.* the spirits of the dead. From this meaning the word acquired a general sense—"the inhabitants of the lower world"—and so here, as opposed to *di superi*, it means *di inferi*, "the gods of the lower world."

140. **condita post frumenta**: "after the garnering of the corn." Constructed attributively with a noun, the past participle often

denotes, as here, the action that brought about the state described by the participle.

143. **Tellurem**: a divinity who presided over agriculture. **Silvanum**: the god of woods, plantations, and protector of flocks.

144. **Genium**: ("the creator," cp. *genus*), the "double," or accompanying deity of each individual, which assisted at his birth and influenced his whole life.

145. **Fescennina licentia**: Livy the historian tells us that Fescennine verses consisted of rude jests and repartees, the name being derived from Fescennia or Fescennium, a town in Etruria. More probably the word is derived from *fascinum*, "evil eye," then "an obscene symbol for averting the evil eye." The Fescennine verses were thus originally obscene chants sung to avert the evil eye at marriage; and so the term came to be applied to abusive songs generally.

150. **cruento**: "blood-stained," *i.e.* with the blood which it drew from its victims.

152. **lex poenaque**: there was a law against libellous compositions (*mala carmina*) in the XII Tables. The two words form a Hendiadys—"a penal law."

153. **quae nollet**: this applies to the *lex—talis ut ea nollet*. **quemquam**: the correct pronoun here because of the negative in *nollet*.

154. **fustis**: referring to an old method of punishment called *fustuarium* = "cudgelling to death."

155. **bene dicendum**: the opposite of *malo carmine*, *v.* 153.

156. **Graecia capta**: *i.e.* "despite her captivity." Horace is not thinking of any precise date, but referring to the gradual influx of Greek ideas that followed the rising star of Rome.

158. **numerus Saturnius**: the indigenous metre of Rome. It was very rugged and full of irregularities. The following is an example free from irregularities:—Dabúnt malúm Metélli | Naévió poétae; cp.:—"The quéen was ín her párlour | eáting bréád and hóney." In this metre Livius Andronicus wrote his paraphrase of the Odyssey, and Naevius his Epic on the First Punic War.

159. **munditiae**: "elegance" *i.e.* of the Greek style, *e.g.* of Ennius.

160. **vestigia ruris**: "traces of rusticity." The reference is to the Fescennine verses, the Mimes and the Atellane plays.

161. **serus**: sc. *ferus victor* (*v.* 156).

162. **post Punica bella quietus**: *i.e.* when at peace after the First (B.C. 264—241) and Second (B.C. 218—201) Punic Wars.

163. **Sophocles . . . Aeschylus**: the great tragic poets of Athens.

164. **temptavit . . . rem**: "he essayed the attempt," *i.e.* of translating Sophocles, etc. **si posset**: there is no apodosis expressed, and *si* may be translated "to see if," "whether."

166. **spirat tragicum**: the neuter adjective is here used to denote the extent of action of the verb; it has an adverbial force, and is therefore called the adverbial accusative.

168. **creditur**: *i.e.* *comoedia*. **ex medio**: "from daily life." **res**: "its themes, subjects."

169. **tanto** : ablative of the measure of difference.

171. **quo pacto** : Horace uses this in a depreciatory sense. **partes** : "the rôle."

173. **Dossennus** : a standing character in the Atellane plays. Horace is blaming Plautus for reproducing in his voracious parasites the greedy Dossennus of Atellane plays. Some old authorities say with less probability that Dossennus was a writer of Atellane plays.

174. **non adstricto . . . socco** : "with sock unfastened," *i.e.* "in slipshod style." The *soccus*, "sock," "slipper," was worn by the actors in comedy ; the *cothurnus*, "buskin," by those in tragedy.

175. **nummum** : plays were sold to the Aediles or Praetors to be acted on the occasion of a public entertainment (*ludi*).

176. **cadat an stet** : "fails or succeeds." *Utrum* is here, as often, omitted with the first alternative.

177. **ventoso Gloria curru** : the epithet "airy," *i.e.* "fickle," properly belongs to *Gloria*, and so is poetically applied to her chariot. This construction is called Hypallage, a Greek word meaning "exchange."

178. **inflat** : "inspirits" ; "makes proud" is the usual meaning.

180. **valeat res ludicra** : "farewell, then, to the stage."

181. **reducit** : sc. *domum*, as from a field of battle.

182. **hoc** : explained by *quod* (*v.* 183)—"this fact, namely that."

185. **eques** : the knights, *i.e.* the wealthier and more cultured. The *equester ordo* held a middle rank between the Senate and the Plebs, and included those who possessed the property qualification of 400,000 sesterces (£3400).

188. **incertos** : "restless," "inattentive."

189. **aulaea premuntur** : on the Roman stage the curtain was drawn up from below, not let down from above, at the end of the performance ; at the beginning it was drawn down.

191. **regum fortuna** : a poetical variation for *reges fortunati*. "(once) heaven-blessed kings."

192. **esseda** : open two-wheeled cars of Celtic origin. **pilenta** : covered two-wheeled carriages, used by ladies. **petorrita** : four-wheeled waggons.

193. **captiva Corinthus** : *i.e.* "the spoils of a fallen Corinth," *i.e.* spoils as rich as ever Mummius (B.C. 146) brought from Corinth ; perhaps some picture or model of the city was also exhibited.

194. **Democritus** : traditionally "the laughing philosopher."

195. **genus** : retained accusative with *confusa* ; cp. I. i. 50, *n.* *Lit.* "a panther with its unlike species confused with that of the camel," *i.e.* "a camelopard or giraffe." This creature was first seen in Rome on the occasion of the *ludi circenses* given by Julius Caesar in B.C. 46.

199. **asello . . . surdo** : two proverbial expressions are combined. viz. "to talk to the deaf" and "to talk to a donkey."

202. **Garganum nemus** : the oak forests of Mt. Garganus, in Apulia. **putes** : potential subjunctive.

203. **artes**: "works of art."

204. **divitiae**: *i.e.* "costly garments." **oblĭtus**: *lit.* "smeared" hence "bedizened." The quantity distinguishes this from *oblītus*, "having forgotten."

207. **Tarentino . . . veneno**: the purple dye of Tarentum was the most famous of those produced in Italy.

208. **ne**: here, as often, *ne* expresses the purpose, not of the principal action itself (*videtur ire*, *v.* 210), but of the mention of that action. **recusem**: either (i) subjunctive by attraction to *putes*, or (ii) potential.

210. **per extentum funem . . . ire**: proverbial for something of extraordinary difficulty.

211. **inaniter**: "by empty appearances," "by illusions."

216. **redde**: "render," as their due; a common meaning of *reddere*. **munus Apolline dignum**: *i.e.* the library in the Temple of Apollo, built on the Palatine Hill by Augustus, B.C. 28.

218. **Helicona**: Helicon was a mountain range in Boeotia, the haunt of the Muses, and so regarded as the home of poesy.

220. **ut vineta egomet caedam mea**: a proverbial expression for doing oneself an injury; the *ut*-clause accounts for the mention of the statement in *v.* 219; cp. *ne putes* in *v.* 208.

223. **loca**: "passages." Good prose uses *locos* in this sense. **inrevocati**: "not encored." **revolvimus**: *lit.* "unroll again," *i.e.* the roll of papyrus.

225. **tenui**: "fine." **deducta**: a term literally applicable to weaving, to which poetry is compared.

227. **commodus**: "obligingly." **ultro**: is an instrumental case from the same stem as *ultra*, and means (i) "beyond," (ii) "beyond what is expected," (iii) "of one's own accord."

229. **est operae pretium**: *operae* is genitive with *pretium*, "it is the worth of one's trouble," "it is worth while."

230. **belli . . . domi**: for the locatives, cp. *v.* 102.

233. **Choerilus**: of the three poets of this name the one referred to is Choerilus of Iasos, an inferior epic poet of Alexander's court.

234. **rettulit acceptos**: a commercial phrase meaning, *lit.* "set down as received"; hence "set down to the credit of," with the dative of advantage *versibus*. **regale nomisma**: "royal currency," accusative in apposition to *Philippos*. **Philippos**: the Philippus was a gold coin introduced by Philip II. of Macedon, worth about £1 sterling.

239. **Apellem**: Apelles, a friend of Alexander the Great, was the greatest of Greek painters.

240. **Lysippo**: Lysippus of Sicyon was a celebrated sculptor in bronze, contemporary with Alexander the Great. The ablative of the standard of comparison after *alius* is a rare construction.

242. **videndis artibus**: dative of work contemplated, explaining *subtile*.

244. **Boeotum**: genitive plural. The form is archaic, but commonly occurs in names of peoples in poetry. The stupidity of

the Boeotians was proverbial. It was attributed to the thick heavy atmosphere caused by vapours arising from the lakes and valleys.

250. **sermones**: this includes both the Satires and Epistles. See Introduction, § 4.

251. **res conponere gestas**: "to write of glorious achievements," *i.e.* to write an epic poem; *e.g.* Vergil's Aeneid.

253. **tuisque auspiciis**: "under thine auspices." Every commander before going to war had to take the auspices (as *auspex*) under the walls of Rome; and the war was said to be carried on under his auspices. As Augustus held the *proconsulare imperium* over the whole empire, the generals were regarded merely as his lieutenants, and the war was really carried on under his auspices.

254. **duella**: old form of *bella*, akin to *duo*.

255. **claustra . . . cohibentia Ianum**: it was customary to close the gates of Janus' temple in time of peace. It was so closed three times during Augustus' reign, viz.—B.C. 29, 25, and probably 10.

256. **Parthis**: dative of the agent, which is sometimes used after a perfect tense of a passive verb and regularly after a gerund or gerundive, and adjectives in *-bilis*. Occasionally in poets and later prose writers, the dative is used to express the agent after other tenses than the perfect. For the historical allusion, see Index, *s. v.* PHRAHATES.

257. **cuperem**: attracted into the mood and tense of *possem*, for *quantum cupio*.

259. **recusent**: consecutive after *quam = talem ut eam*.

260. **stulte . . . urguet**: these go closely together. The meaning is "zeal acts foolishly if it offends him whom it loves." Others connect *stulte* with *diligit*.

261. **numeris**: "measures," "verses." **arte**: "the art of poetry" generally.

263. **quis**: indefinite pronoun. *Quis* is generally so used in relative clauses and after *ne*, *si*, *nisi*, *num*, and *quando*.

265. **proponi cereus**: *lit.* "to be set up for sale in wax," *i.e* "to have a waxen image of myself offered for sale."

268. **capsa**: *lit.* "a bookcase"; here a "coffin." **porrectus**: like a corpse. The poem and the bust are supposed to be carried off to be buried in oblivion.

269. **vicum**: the *Vicus Tuscus*, also called *turarius*, a busy street leading from the S. from the *Forum Romanum*.

EPISTLE II.

ARGUMENT.—*Were you to buy a slave, Florus, after due warning of his faults you would have no one but yourself to blame: so do not blame me for my delay in writing the lyrics you are expecting. It was need that first drove me to writing poetry. After the Civil War*

I had lost my all, and poetry was my only chance. And now I have won a modest income, shall I return to poetry? Then again I am not what I was. And which shall it be—Odes, Epodes, or Satires? Besides, I am so busy, and how do you think I can write in the midst of Rome's ceaseless din? Real poetry requires deep thought and close communion with Nature. Should I pursue such thoughts at Rome, it would only bring me into ridicule. In fact I can only win popularity by flattering those who will flatter me. However, bad poets find enjoyment in their own works. True, but the writing of good poetry requires that a poet should sternly criticize his thought and diction: only by laborious training can he secure ease in writing. It is not always a satisfaction to have one's illusions dispelled. And surely it is time I turned from trifling with poetry to the study of life, and so I am studying and thinking of some cure for avarice. Some people advise money-getting, but if you find this brings no cure, why not give it up? The real remedy is to remember we are only temporary owners of the wealth we enjoy; death will rob us of our all. Tastes differ strangely; my own inclination is to enjoy in due moderation. And besides avarice all other faults must be eradicated if one would live aright: if one cannot live aright, it were better he should die.

[See Index for **Alcaeus, Tiberius Claudius Nero.**]

1. **Flore**: Julius Florus, who at this time (probably B.C. 13) was in the suite of Tiberius Claudius Nero, the future emperor. In his youth Florus had dabbled in literature, and had published some modernised selections from Ennius and Lucilius. **Neroni**: Tiberius Claudius Nero. See Index, *s. v.* TIBERIUS.

2. **siquis velit . . . et . . . agat**: the apodosis to this protasis comes in *v.* 17, *ferat.*

3. **Tibure**: the modern *Tivoli*, sixteen miles N.E. of Rome. **Gabiis**: Gabii was a small town twelve miles E. of Rome.

4. **candidus**: "fair," referring to the complexion.

5. **fiet eritque**: the tautology is used in imitation of legal verbiage. **nummorum milibus octo**: ablative of price, really an ablative of instrument. Reckoning one thousand sesterces = £8 10*s.*, this would be £68, the normal price for a slave for agricultural use, but a low price for a slave of this sort.

6. **ministeriis**: closely with *aptus*. **ad nutus**: "at the beck of."

7. **literulis . . . imbutus**: both the diminutive *literulis* and the word *imbutus* "tinged" have a depreciatory force—"with a smattering of the rudiments of Greek."

9. **indoctum sed dulce**: the adjectives are used adverbially denoting the extent of the action of the verb, an extension of the cognate accusative.

10. **levant**: "make lighter," "lessen."

12. **meo sum pauper in aere**: "I am poor but live within my means." *Meo sum in aere* is the opposite of *in aere alieno sum*, "I am in debt."

13. **faceret** : like *ferret*, *v.* 14, this is potential, to be explained by the suppression of a protasis—"if he had the chance." **non temere** : "not without due cause," "not lightly."

14. **cessavit** : "played the truant."

15. **in scalis latuit** : *i.e.* he hid in the dark room under the stairs. **pendentis habenae** : hung up in some conspicuous place. The genitive with *metuens* is objective, and permitted because *metuens* is used as an adjective.

16. †**des** : jussive subjunctive forming the apodosis to *si . . . laedit*. Others end the quotation at *habenae*, and make *des* hypothetical subjunctive, forming along with *ferat* (*v.* 17) the apodosis to *siquis velit*, etc. (*v.* 2).

17. **poenae**: genitive of the thing in point of which *securus* is applicable to the subject *ille*.

18. **prudens** : (= *providens*) "knowingly." **lex** : "the conditions of sale."

19. **moraris** : "hamper," "annoy."

21. **mancum** : "disabled for the performance of." The dative *talibus officiis* denotes the work contemplated. **mea** : "from me."

22. **rediret** : subjunctive of reported reason, denoting, not a fact, but the complaint which Florus might make, similar to *mittam* (*v.* 25).

23. **tum** : *i.e. cum proficiscebaris.* **mecum facientia** : "which are on my side."

24. **super hoc** : either (i) "besides this," accusative ; or (ii) "about this," ablative.

26. **Luculli** : best known as commander against Mithridates in the war which began in B.C. 74. He succeeded in driving Mithridates from his kingdom of Pontus, but was superseded by Pompeius in 66.

27. **ad assem** : "to a penny" ; cp. *ad unum*, "to a man."

30. **deiecit** : technical term for "expelling" a garrison from a fortified place.

31. **divite rerum** : the genitive is one of the thing in point of which the epithet *divite* is applied to *loco*.

33. **bis dena sestertia** : taking one thousand sesterces as equivalent to £8 10*s*., this is equivalent to £170. **nummum** : genitive plural, *lit.* "of coins," *i.e.* "in hard cash."

34. **sub hoc tempus** : *sub* with accusative means "up to," and hence, of time, "close up to," *i.e.* "just before" or "just after." Here it means "just after."

36. **possent** : consecutive with *quae = talia ut ea.* **mentem** : "courage." In good prose *animus* would be used in this sense.

40. **zonam** : the belt in which money was carried.

41. **contigit** : "it was my good fortune." *Contingo* is generally, but not always, used in a good sense ; *accido*, like our word "accident," usually denotes misfortune ; *evenio* is a neutral word, "it presupposes expectation and preparation."

42. **iratus . . . Achilles** : "the wrath of Achilles," or "Achilles in his wrath." Adjectives in Latin are scarcely ever otiose or unem-

phatic; they frequently modify the predicate and may be translated by an adverb or adverbial phrase: Achilles harmed the Greeks "by his anger."

43. **bonae . . . Athenae**: Horace had studied at Athens. See Introduction, § 1. **artis**: partitive genitive with *plus*.

44. **curvo dignoscere rectum**: in a moral sense, *i.e.* "to distinguish the crooked from the straight way of life." There is a punning reminiscence of the mathematical meaning of these terms, *rectum* being a "right line." *Curvo* is ablative of separation.

45. **inter silvas Academi**: "the groves of Academus." The *Academia* was an enclosure near the Cephissus, just outside Athens, originally sacred to the hero Academus, then a gymnasium, in the midst of charming groves of plane and olive trees. Plato taught there, and it became the headquarters of his school, the Academic philosophers.

47. **civilis . . . aestus**: *lit.* "the surge of wrath amongst citizens." *i.e.* "the surge of civil war." **belli**: objective genitive with *rudem*. For the historical allusion, see Introduction, § 1.

48. **lacertis**: dative of the indirect object with *responsura*, *lit.* "arms"; hence "strength."

49. **simul**: = *simul ac*, as often. **Philippi**: in Macedonia, the scene of the defeat of Brutus and Cassius by Octavianus, B.C. 42.

51. **laris**: "home." Originally each household had a *Lar* ("a lord"), who was the tutelary spirit of the family, and his image, clad in a *toga*, stood between the two Penates in the shrine of the *Lares* (*lararium*) beside the family hearth. *Lar* and *lares* are often used for "home."

52. **sed quod non desit habentem**: "having what does not run short, an unfailing supply"; *non deesse* is equivalent to *sufficere*, "to suffice."

53. **quae . . . poterunt . . . ni . . . putem**: this rhetorical question is equivalent to *non . . . poterunt . . . ni putem*, *i.e.* an unconditional prophecy in the apodosis with a general condition in the protasis. **cicutae**: "draughts of hemlock." Substantives denoting natural objects which are weighed or measured and not numbered are mostly used in the singular only, but when they are used in the plural they denote distinct parts or kinds of the object.

57. **faciam**: jussive subjunctive in quasi-dependence on *vis*.

59. **carmine**: lyric poetry, *e.g.* Horace' Odes. **iambis**: *e.g.* Horace' Epodes.

60. **Bioneis**: *i.e.* "pungent," "caustic." Bion, of Borysthenes (flourished B.C. 250), pupil of Theophrastus' (Academic) School, and of Theodorus, the Cyrenaic, was well known for his pungent wit. **sermonibus**: here "satires." **sale nigro**: *sal* and *sales* (pl.) are frequently used of "wit," "sarcasm." *Sal niger* would be *lit.* "black or coarse salt"; hence "coarse wit."

61. **prope**: modifies the whole sentence—"I could almost say that."

62. **multum**: here an adverb modifying *diversa*.

63. **dem** : deliberative subjunctive.

67. **sponsum . . . auditum** : the so-called supine, which is really a verbal noun used in the ablative and the accusative. The latter denotes regularly an action regarded as the goal of motion, but is occasionally used after other verbs than verbs of motion. **auditum scripta** : *i.e.* to hear his compositions publicly recited. These recitations had become quite a nuisance at Rome.

68. **cubat** : *lit.* "lies" (in bed), so "lies sick"; cp. the English, "is laid up." **in colle Quirini** : the Quirinal Hill lay in the N.E. of the city, the Aventine in the S.W., so that to go from one to the other he would have to go right across the city.

70. **humane** : *lit.* "becomingly"; so here ironically "delightfully." **verum** : this begins an objection of some second person.

72. **calidus** : "vehemently," "in hot haste." **mulis gerulisque** : ablative of means or manner with *festinat*.

73. **torquet** : the subject is *ingens machina*.

76. **i nunc** : the usual formula for introducing an ironical piece of advice; cp. the English, "Go to now."

80. **contracta** : "narrow," *i.e.* difficult to follow.

81. **vacuas** : "free from disturbance," "quiet."

83. **curis** : "brown studies," "meditations." **exit** : *i.e. evadit*, "turns out."

84. **hic** : "at Rome." **rerum** : "life" generally.

86. **digner** : "am I to think myself worthy (of such a fate)?" "am I to deign to?"

87. **†frater** : emphatic by position, and explained by *ut*—"of so brotherly a spirit that." The construction is so strange that various emendations have been proposed, *e.g. pactus erat*, "had bargained"; and *fautor erat*, which may be followed by consecutive *ut*.

88. **meros honores** : "nothing but praises."

89. **Gracchus** : Gaius Gracchus, who was a more famous speaker than his brother Tiberius. After his celebrated Tribunate of B.C. 123, Gaius lost his life in B.C. 121. **Mucius** : several members of this family were famous lawyers, particularly P. Mucius Scaevola, consul B.C. 133. It is possible to take the words in a generic sense—"a Gracchus," "a Mucius."

90. **qui** : old ablative; here ablative of the measure of difference.

91. **carmina** : "lyrics," *e.g.* the Odes of Horace. **hic elegos** : who is the elegiac poet referred to? Probably Propertius, the Roman Callimachus (cp. *v.* 100). **visu** : ablative of respect (the so-called supine).

92. **Musis** : dative of the agent. See note on II. i. 256.

94. **Romanis vatibus** : dative of advantage explaining *vacuam*. **aedem** : *i.e.* the temple of Apollo on the Palatine Hill, built by Augustus, B.C. 28. It contained a famous library, and was situated close to Augustus' palace.

95. **procul audi** : "stand close by and listen." Some, however, render *procul*, "at a distance."

96. **quid ferat** : *i.e.* what composition he brings for recitation.

98. **Samnites**: *i.e.* gladiators with Samnite weapons. **ad lumina prima**: *i.e.* "till the lamps are lit." **duello**: referring to the exchange of sarcasm indoors.

99. **Alcaeus**: see Index, *s.v.* **puncto**: "vote." In taking the votes at Roman elections it was customary to mark each vote by a point on a wax tablet against the name of the person voted for. So *punctum* came to be used as equivalent to *suffragium*.

100. **Callimachus**: a grammarian and poet of Alexandria. From about B.C. 260-240 he was chief librarian of the great Alexandrian Library. His works were very voluminous, but only a few survive. Many of his elegiac poems were imitated by Roman writers.

101. **Mimnermus**: an elegiac poet of Colophon, who lived about thè time of Solon; many of his poems were about love. **optivo cognomine**: ablative of means.

104. **finitis studiis**: *i.e.* since I have given up the study of the poetic art.

105. **obturem**: potential subjunctive (sc. "if occasion arose"). **inpune legentibus**: *i.e.* those who recite their poems without fear of retaliation. The dative is one of disadvantage.

107. **scribentes**: the present participle is rarely used thus as a substantive in the nominative case.

108. **si taceas**: conditional subjunctive, the real apodosis (*laudent*) being suppressed. **beati**: emphatic—"in their fool's paradise."

109. **legitimum**: *lit.* "according to law"; here the meaning is "following the rules of poetic art." **fecisse**: *lit.* "to have written," so "to bring to completion." The perfect has its full force here.

111. **splendoris**: this word is commonly used of the senatorial and equestrian order. Horace is keeping up the figure suggested by *censoris* (*v.* 110), as also in *v.* 112, *honore*, and *v.* 113, *movere loco*, the latter being technical (= "to degrade from one's rank").

112. †**ferentur**: v. l. *feruntur*. *Ferre* here denotes "to judge," "esteem."

114. **versentur intra penetralia Vestae**: this was supposed to mean "in the poet's own house," since there was generally an altar erected to Vesta, the hearth-goddess, upon the hearth of the house. More probably the expression is figurative. Vesta was the national goddess of Roman family life; hence "within the sanctuary of Roman life," "endeared by long association," "in familiar use."

115. **populo**: dative of disadvantage with *obscurata*.

117. **Catonibus atque Cethegis**: generic plural—"men like Cato and Cethegus." M. Porcius Cato, the famous censor (B.C. 234-149). M. Cornelius Cethegus (censor, B.C. 209) was celebrated for his eloquence. The dative denotes the agent. See II. i. 256, *n.*

119. **usus**: either (i) "usage," or (ii) "the practical needs of the language."

122. **luxuriantia**: neuter plural of the adjective used as a substantive—"he will prune all luxuriance."

123. **virtute carentia**: "things (*i.e.* lines) without energy." **tollet**: "he will remove."

124. **torquebitur**: *lit.* "he will twist, or strain, himself"; hence, "he will use every effort."

125. **Satyrum . . . Cyclopa**: cognate accusative after *movetur*, used reflexively, *lit.* "moves himself," *i.e.* "dances the Satyr's or the Cyclops' dance."

126. **praetulerim**: potential (sc. "if occasion arose").

128. **Argis**: "at Argos" (or Argi), an ancient town of Argolis in the Peloponnesus.

131. **servaret**: consecutive subjunctive after *qui* = *talis ut is*. In *v.* 129 the indicative *credebat* merely states a fact about the man, without any notion of that fact being the natural result of his character, which is implied by the use of *servaret*.

134. **signo laeso**: ablative absolute equivalent to a causal or conditional clause explaining *insanire*.

137. **elleboro**: the usual specific for mental diseases; the best grew at Anticyra, on the Crisaean Gulf, in Phocis. **bilem**: the bile was regarded as a cause of madness, particularly when black. Hence the English melancholy ("black bile").

139. **cui**: dative of disadvantage after *extorta*, with which either *est* or *sit* must be supplied; *qui* introducing a causal clause takes a subjunctive.

141. **sapere**: *i.e.* "to turn philosopher." **nugis**: *i.e.* verse-making and such like things.

142. **tempestivum pueris**: go together as well as *pueris concedere*, *pueris* being dative of advantage after *tempestivum* and dative of the indirect object after *concedere*.

144. **numerosque modosque**: a metaphor from musical phraseology —"rhythms and harmonies."

146. **tibi**: *i.e.* Horace, who is now soliloquising. **si . . . finiret . . . narrares**: a conditional sentence, denoting an unrealised supposition.

147. **quod**: "the fact that," introducing *tanto plura cupis*. This *quod*-clause is the object of *faterier*.

148. **faterier**: for the origin of this archaic infinitive see II. i. 94, *n*.

149. **monstrata radice**: technical, "prescribed." The ablative is instrumental.

151. **curarier**: the direct object of *fugeres*. **audieras**: equivalent to a conditional clause, "suppose it had been told you."

152. **illi**: dative after the compound verb *decedere*.

156. **ruberes**: the apodosis to *possent*, a supposition contrary to fact; *viveret* (*v.* 157), a second protasis to *ruberes*, is put in the same mood and tense, it being implied, "you would take good care that no one was more avaricious."

158. **libra et aere**: the reference is to the formal method of conveying property called *mancipatio* (cp. *mancipat*, *v.* 159). In the presence of at least five witnesses and the so-called *libripens*, "weigher," the buyer claimed the property with a set form of words. He then touched the scales (*libra*) with a bronze coin (*aere*) and

gave it to the seller, and the conveyance was so completed. The custom was a relic of the old days when the bronze money was weighed out by the buyer.

159. **mancipat usus**: "use makes your property." A person who had enjoyed property without interruption for a certain period had a legal title to its permanent possession (*usucapio*).

160. **Orbi**: otherwise unknown.

162. **das nummos**: a condition without *si*.

164. **trecentis . . . nummorum milibus**: reckoning 1000 sesterces = £8 10*s*., this sum will be £2550. The ablative is instrumental.

166. **numerato**: instrumental ablative (with *vivas*) of *numeratum*, used as a neuter substantive—"money you have paid down."

167. **Aricini**: "of Aricia" (*Ariccia* or *Riccia*), a town of Latium, on the Appian Way, sixteen miles from Rome. **Veientis**: the town of *Vēii* (*Isola Farnese*) was an ancient city of Etruria, twelve miles from Rome.

168. **putat**: the indicative with *quamvis* is common in Horace.

169. **sub noctem**: *sub* = "up to," hence "close up to"; of time (i) "just before," as here, or (ii) "just after."

170. **usque . . . qua**: go together—"right up to the spot where." **pōpŭlus**: "poplar." The gender and quantity distinguish it from *pŏpŭlus*, m., "people." **certis limitibus**: dative with the compound verb *adsita*.

171. **refūgit**: the tense may be the perfect of instantaneous act or a gnomic use of the tense. In the latter case the meaning would be "has shunned in the past and does shun now," *i.e.* "always shuns."

171. **tamquam**: the *si* is omitted as it sometimes is with *tamquam* and *velut*.

172. **puncto . . . horae**: the ablative is one of time.

174. **cedat in altera iura**: "passes into another's possession."

177. **vici**: sc. *rustici*, "country estates."

178. **Lucani**: sc. *saltus*. The Lucanian hills were the summer pastures, the plains of Calabria those for the winter. **Orcus**: synonymous with Hades or Pluto, the god of the nether world.

180. **Tyrrhena sigilla**: small bronze images of the gods made by Tuscan artists; the word is a diminutive of *signum*.

181. **Gaetulo**: Gaetulia, in the modern Morocco, was a country of N.W. Africa, S. of Mauretania and Numidia. The Gaetulian *murex* furnished a good purple dye.

182. **sunt qui non habeant**: *est qui* and *sunt qui* take the subjunctive when meaning there is a (sort of) man who, etc. (indefinite antecedent). This is sometimes called the generic subjunctive. But *est qui* and *sunt qui* take the indicative when merely stating the existence of the man or men with the attribute mentioned: so—*est qui non curat*.

184. **Herodis palmetis**: *i.e.* of Herod the Great. Near Jericho there were famous groves of palm trees. Horace uses this as a particular example for the general idea of "a rich estate."

186. **mitiget**: literally *mitigare* = "to tame" so of woods "to reclaim from wildness."

187. **Genius**: see II. i. 144, *n*. **natale . . . astrum**: the star under which, according to the astrologers, one is born, and which controls one's destiny.

188. **mortalis in unum quodque caput**: *in* = "with regard to," "for." The Genius of each individual departed at his death.

189. **albus et ater**: "bright or dark," *i.e.* "joyful or sad," according to the individual's circumstances, all of which affected the Genius as well as the individual himself.

192. **datis**: sc. *a me*: the ablative is that of the standard of comparison. **invenerit**: subjunctive of the alleged reason.

195. **spargas**: subjunctive in dependent question with the *utrum* omitted.

197. **ac potius**: "but rather." **festis Quinquatribus**: the *Quinquatrus* or *Quinquatria* was a feast in honour of Minerva, lasting five days from March 19th. It was so called because it commenced on the fifth day, reckoning from the Ides inclusively. The feast was the occasion of the "spring holidays" at the schools. **olim**: denotes (i) "at some past time"; (ii) as here, "at times"; (iii) "at some future time"; the second meaning is rare.

199. †**tamen**: v. l. *domus*, defining genitive with *pauperies*. Others read *procul*, giving a rhetorical repetition. **utrum . . . an**: instead of the particles of dependent question we should expect conditional particles, *sive . . . seu*; but from *ferar unus et idem* may be supplied *nil differt*.

201. **Aquilone secundo**: "with a north wind favouring our voyage." *Secundus* is an old participle active of *sequor*, "I follow." The ablative is absolute and explains *tumidis* as well as *agimur*.

202. **Austris**: the south winds in the Mediterranean are often spoken of as stormy.

203. **specie**: "external appearance," "grace of person." **loco**: "rank," "station."

205. **non es**: Horace is still speaking to himself. **abi**: a colloquial formula of dismissal also used to express approval generally—"very good."

207. **mortis formidine et ira**: "fear and anger at death." The genitive is objective after both *formidine* and *ira*.

209. **lemures**: the spirits of those dead men, who having on account of their misdeeds failed to find a resting place below, came up again to roam about the earth at night. **portentaque Thessala**: Thessaly was celebrated as the land of witchcraft.

212. **spinis**: Horace means "moral blemishes."

213. **peritis**: *i.e.* skilled in the art of living aright.

216. **lasciva decentius aetas**: *i.e.* younger men in whom jollity is more becoming.

Q. HORATI FLACCI

DE ARTE POETICA LIBER.

HUMANO capiti cervicem pictor equinam
Iungere si velit et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne,
Spectatum admissi risum teneatis amici?
Credite, Pisones, isti tabulae fore librum
Persimilem, cuius, velut aegri somnia, vanae
Fingentur species, ut nec pes nec caput uni
Reddatur formae. "Pictoribus atque poetis
Quidlibet audendi semper fuit aequa potestas."
Scimus, et hanc veniam petimusque damusque vicissim,
Sed non ut placidis coeant immitia, non ut
Serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Adsuitur pannus, cum lucus et ara Dianae
Et properantis aquae per amoenos ambitus agros
Aut flumen Rhenum aut pluvius describitur arcus.
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare: quid hoc, si fractis enatat exspes
Navibus, aere dato qui pingitur? Amphora coepit
Institui: currente rota cur urceus exit?
Denique sit quidvis simplex dumtaxat et unum.

Maxima pars vatum, pater et iuvenes patre digni,
Decipimur specie recti. Brevis esse laboro,
Obscurus fio; sectantem levia nervi
Deficiunt animique; professus grandia turget;
Serpit humi tutus nimium timidusque procellae;
Qui variare cupit rem prodigialiter unam,
Delphinum silvis appingit, fluctibus aprum.
In vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber imus et ungues
Exprimet et molles imitabitur aere capillos,
Infelix operis summa, quia ponere totum
Nesciet: hunc ego me, si quid componere curem,
Non magis esse velim quam naso vivere pravo,
Spectandum nigris oculis nigroque capillo.
Sumite materiam vestris, qui scribitis, aequam
Viribus, et versate diu, quid ferre recusent,
Quid valeant umeri. Cui lecta potenter erit res,
Nec facundia deseret hunc nec lucidus ordo.
Ordinis haec virtus erit et venus, aut ego fallor,
Ut iam nunc dicat iam nunc debentia dici,
Pleraque differat et praesens in tempus omittat.
In verbis etiam tenuis cautusque serendis
Hoc amet, hoc spernat promissi carminis auctor.
Dixeris egregie, notum si callida verbum
Reddiderit iunctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum, et
Fingere cinctutis non exaudita Cethegis
Continget, dabiturque licentia sumpta pudenter,
Et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadent parce detorta. Quid autem
Caecilio Plautoque dabit Romanus, ademptum
Vergilio Varioque? Ego cur, adquirere pauca
Si possum, invideor, cum lingua Catonis et Enni

Sermonem patrium ditaverit et nova rerum
Nomina protulerit? Licuit semperque licebit
Signatum praesente nota producere nomen.
Ut silvae foliis pronos mutantur in annos,
Prima cadunt, ita verborum vetus interit aetas,
Et iuvenum ritu florent modo nata vigentque.
Debemur morti nos nostraque. Sive receptus
Terra Neptunus classes aquilonibus arcet,
Regis opus, sterilisve palus diu aptaque remis
Vicinas urbes alit et grave sentit aratrum,
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius: mortalia facta peribunt,
Nedum sermonum stet honos et gratia vivax.
Multa renascentur quae iam cecidere, cadentque
Quae nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et ius et norma loquendi.
Res gestae regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.
Versibus impariter iunctis querimonia primum,
Post etiam inclusa est voti sententia compos;
Quis tamen exiguos elegos emiserit auctor,
Grammatici certant et adhuc sub iudice lis est.
Archilochum proprio rabies armavit iambo;
Hunc socci cepere pedem grandesque cothurni,
Alternis aptum sermonibus et populares
Vincentem strepitus et natum rebus agendis.
Musa dedit fidibus divos puerosque deorum
Et pugilem victorem et equum certamine primum
Et iuvenum curas et libera vina referre.
Descriptas servare vices operumque colores,
Cur ego, si nequeo ignoroque, poeta salutor?
Cur nescire pudens prave quam discere malo?
Versibus exponi tragicis res comica non volt:

Indignatur item privatis ac prope socco
Dignis carminibus narrari cena Thyestae.
Singula quaeque locum teneant sortita decentem.
Interdum tamen et vocem comoedia tollit,
Iratusque Chremes tumido delitigat ore;
Et tragicus plerumque dolet sermone pedestri,
Telephus et Peleus cum pauper et exsul uterque
Proicit ampullas et sesquipedalia verba,
Si curat cor spectantis tetigisse querella.
Non satis est pulchra esse poemata: dulcia sunto
Et, quocumque volent, animum auditoris agunto.
Ut ridentibus arrident, ita flentibus adflent
Humani voltus: si vis me flere, dolendum est
Primum ipsi tibi: tum tua me infortunia laedent,
Telephe vel Peleu: male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia maestum
Voltum verba decent, iratum plena minarum,
Ludentem lasciva, severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortunarum habitum: iuvat aut impellit ad iram,
Aut ad humum maerore gravi deducit et angit;
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.
Intererit multum, divusne loquatur an heros,
Maturusne senex an adhuc florente iuventa
Fervidus, et matrona potens an sedula nutrix,
Mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
Aut famam sequere aut sibi convenientia finge,
Scriptor. Honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer
Iura neget sibi nata, nihil non arroget armis.

Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scaenae committis et audes
Personam formare novam, servetur ad imum,
Qualis ab incepto processerit, et sibi constet.
Difficile est proprie communia dicere; tuque
Rectius Iliacum carmen deducis in actus,
Quam si proferres ignota indictaque primus.
Publica materies privati iuris erit, si
Non circa vilem patulumque moraberis orbem
Nec verbo verbum curabis reddere fidus
Interpres nec desilies imitator in artum,
Unde pedem proferre pudor vetet aut operis lex.
Nec sic incipies, ut scriptor cyclicus olim:
"Fortunam Priami cantabo et nobile bellum."
Quid dignum tanto feret hic promissor hiatu?
Parturient montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte:
"Dic mihi, Musa, virum, captae post tempora Troiae
Qui mores hominum multorum vidit et urbes."
Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,
Antiphaten Scyllamque et cum Cyclope Charybdim;
Nec reditum Diomedis ab interitu Meleagri
Nec gemino bellum Troianum orditur ab ovo;
Semper ad eventum festinat et in medias res
Non secus ac notas auditorem rapit et, quae
Desperat tractata nitescere posse, relinquit,
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
  Tu, quid ego et populus mecum desideret, audi,
Si plausoris eges aulaea manentis et usque
Sessuri, donec cantor "vos plaudite" dicat:

Aetatis cuiusque notandi sunt tibi mores
Mobilibusque decor maturis dandus et annis.
Reddere qui voces iam scit puer et pede certo
Signat humum, gestit paribus colludere et iram
Colligit ac ponit temere et mutatur in horas.
Inberbus iuvenis, tandem custode remoto,
Gaudet equis canibusque et aprici gramine campi,
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,
Sublimis cupidusque et amata relinquere pernix.
Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honori,
Commisisse cavet quod mox mutare laboret.
Multa senem circumveniunt incommoda, vel quod
Quaerit et inventis miser abstinet ac timet uti,
Vel quod res omnes timide gelideque ministrat,
Dilator spe longus, iners avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum,
Multa recedentes adimunt. Ne forte seniles
Mandentur iuveni partes pueroque viriles,
Semper in adiunctis aevoque morabimur aptis.
  Aut agitur res in scaenis aut acta refertur.
Segnius irritant animos demissa per aurem,
Quam quae sunt oculis subiecta fidelibus et quae
Ipse sibi tradit spectator: non tamen intus
Digna geri promes in scaenam, multaque tolles
Ex oculis, quae mox narret facundia praesens:
Ne pueros coram populo Medea trucidet,
Aut humana palam coquat exta nefarius Atreus,
Aut in avem Procne vertatur, Cadmus in anguem.
Quodcumque ostendis mihi sic, incredulus odi.

Neve minor neu sit quinto productior actu
Fabula, quae posci volt et spectanda reponi,
Nec deus intersit, nisi dignus vindice nodus
Inciderit, nec quarta loqui persona laboret.
Actoris partes chorus officiumque virile
Defendat, neu quid medios intercinat actus,
Quod non proposito conducat et haereat apte.
Ille bonis faveatque et consilietur amice
Et regat iratos et amet peccare timentes,
Ille dapes laudet mensae brevis, ille salubrem
Iustitiam legesque et apertis otia portis;
Ille tegat commissa deosque precetur et oret,
Ut redeat miseris, abeat Fortuna superbis.
Tibia non, ut nunc, orichalco vincta tubaeque
Aemula, sed tenuis simplexque foramine pauco
Adspirare et adesse choris erat utilis atque
Nondum spissa nimis complere sedilia flatu:
Quo sane populus numerabilis, utpote parvus,
Et frugi castusque verecundusque coibat.
Postquam coepit agros extendere victor et urbes
Latior amplecti murus vinoque diurno
Placari Genius festis impune diebus,
Accessit numerisque modisque licentia maior.
Indoctus quid enim saperet liberque laborum
Rusticus urbano confusus, turpis honesto?
Sic priscae motumque et luxuriem addidit arti
Tibicen traxitque vagus per pulpita vestem;
Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia praeceps,
Utiliumque sagax rerum et divina futuri
Sortilegis non discrepuit sententia Delphis.
Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit et asper

Incolumi gravitate iocum temptavit eo, quod
Illecebris erat et grata novitate morandus
Spectator functusque sacris et potus et exlex.
Verum ita risores, ita commendare dicaces
Conveniet Satyros, ita vertere seria ludo,
Ne, quicumque deus, quicumque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas
Aut, dum vitat humum, nubes et inania captet.
Effutire leves indigna tragoedia versus,
Ut festis matrona moveri iussa diebus,
Intererit Satyris paulum pudibunda protervis.
Non ego inornata et dominantia nomina solum
Verbaque, Pisones, Satyrorum scriptor amabo,
Nec sic enitar tragico differre colori,
Ut nihil intersit, Davusne loquatur et audax
Pythias, emuncto lucrata Simone talentum,
An custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis
Speret idem, sudet multum frustraque laboret
Ausus idem: tantum series iuncturaque pollet,
Tantum de medio sumptis accedit honoris.
Silvis deducti caveant me iudice Fauni,
Ne velut innati triviis ac paene forenses
Aut nimium teneris iuvenentur versibus umquam
Aut immunda crepent ignominiosaque dicta;
Offenduntur enim, quibus est equus et pater et res,
Nec, si quid fricti ciceris probat et nucis emptor,
Aequis accipiunt animis donantve corona.
Syllaba longa brevi subiecta vocatur iambus,
Pes citus: unde etiam trimetris accrescere iussit
Nomen iambeis, cum senos redderet ictus
Primus ad extremum similis sibi: non ita pridem,

Tardior ut paulo graviorque veniret ad aures,
Spondeos stabiles in iura paterna recepit
Commodus et patiens, non ut de sede secunda
Cederet aut quarta socialiter. Hic et in Acci
Nobilibus trimetris apparet rarus, et Enni
In scaenam missos cum magno pondere versus
Aut operae celeris nimium curaque carentis
Aut ignoratae premit artis crimine turpi.
Non quivis videt immodulata poemata iudex,
Et data Romanis venia est indigna poetis.
Idcircone vager scribamque licenter? an omnes
Visuros peccata putem mea, tutus et intra
Spem veniae cautus? Vitavi denique culpam,
Non laudem merui. Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales, nimium patienter utrumque,
Ne dicam stulte, mirati, si modo ego et vos
Scimus inurbanum lepido seponere dicto
Legitimumque sonum digitis callemus et aure.
Ignotum tragicae genus invenisse Camenae
Dicitur et plaustris vexisse poemata Thespis,
Quae canerent agerentque peruncti faecibus ora.
Post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis
Et docuit magnumque loqui nitique cothurno.
Successit vetus his comoedia, non sine multa
Laude; sed in vitium libertas excidit et vim
Dignam lege regi; lex est accepta, chorusque
Turpiter obticuit sublato iure nocendi.
Nil intemptatum nostri liquere poetae,
Nec minimum meruere decus, vestigia Graeca
Ausi deserere et celebrare domestica facta,

Vel qui praetextas vel qui docuere togatas.
Nec virtute foret clarisve potentius armis
Quam lingua Latium, si non offenderet unum
Quemque poetarum limae labor et mora. Vos, o
Pompilius sanguis, carmen reprehendite, quod non
Multa dies et multa litura coercuit atque
Praesectum deciens non castigavit ad unguem.
  Ingenium misera quia fortunatius arte
Credit et excludit sanos Helicone poetas
Democritus, bona pars non ungues ponere curat,
Non barbam, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poetae,
Si tribus Anticyris caput insanabile numquam
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam!
Non alius faceret meliora poemata: verum
Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quae ferrum valet, exsors ipsa secandi:
Munus et officium, nil scribens ipse, docebo,
Unde parentur opes, quid alat formetque poetam,
Quid deceat, quid non, quo virtus, quo ferat error.
  Scribendi recte sapere est et principium et fons.
Rem tibi Socraticae poterunt ostendere chartae,
Verbaque provisam rem non invita sequentur.
Qui didicit, patriae quid debeat et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod iudicis officium, quae
Partes in bellum missi ducis, ille profecto
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque iubebo
Doctum imitatorem et vivas hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula nullius veneris, sine pondere et arte,

Valdius oblectat populum meliusque moratur
Quam versus inopes rerum nugaeque canorae.
  Grais ingenium, Grais dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partes centum diducere. "Dicat
Filius Albini: si de quincunce remota est
Uncia, quid superat?—Poteras dixisse." "Triens." "Eu!
Rem poteris servare tuam. Redit uncia, quid fit?"
"Semis." An, haec animos aerugo et cura peculi
Cum semel imbuerit, speramus carmina fingi
Posse linenda cedro et levi servanda cupresso?
  Aut prodesse volunt aut delectare poetae
Aut simul et iucunda et idonea dicere vitae.
Quidquid praecipies, esto brevis, ut cito dicta
Percipiant animi dociles teneantque fideles:
Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris:
Ne quodcumque volet poscat sibi fabula credi,
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis,
Celsi praetereunt austera poemata Ramnes:
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo.
Hic meret aera liber Sosiis, hic et mare transit
Et longum noto scriptori prorogat aevum.
  Sunt delicta tamen, quibus ignovisse velimus:
Nam neque chorda sonum reddit, quem volt manus et mens,
Poscentique gravem persaepe remittit acutum,
Nec semper feriet quodcumque minabitur arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit
Aut humana parum cavit natura. Quid ergo est?

Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret, ut citharoedus
Ridetur, chorda qui semper oberrat eadem,
Sic mihi, qui multum cessat, fit Choerilus ille,
Quem bis terve bonum cum risu miror; et idem
Indignor, quandoque bonus dormitat Homerus:
Verum operi longo fas est obrepere somnum.
Ut pictura, poesis: erit quae, si propius stes,
Te capiat magis, et quaedam, si longius abstes;
Haec amat obscurum, volet haec sub luce videri,
Iudicis argutum quae non formidat acumen;
Haec placuit semel, haec deciens repetita placebit.
O maior iuvenum, quamvis et voce paterna
Fingeris ad rectum et per te sapis, hoc tibi dictum
Tolle memor, certis medium et tolerabile rebus
Recte concedi: consultus iuris et actor
Causarum mediocris abest virtute diserti
Messallae nec scit quantum Cascellius Aulus,
Sed tamen in pretio est: mediocribus esse poetis
Non homines, non di, non concessere columnae.
Ut gratas inter mensas symphonia discors
Et crassum unguentum et Sardo cum melle papaver
Offendunt, poterat duci quia cena sine istis,
Sic animis natum inventumque poema iuvandis,
Si paulum summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit,
Ne spissae risum tollant impune coronae:
Qui nescit versus, tamen audet fingere. Quidni?
Liber et ingenuus, praesertim census equestrem
Summam nummorum, vitioque remotus ab omni.
Tu nihil invita dices faciesve Minerva:
Id tibi iudicium est, ea mens; si quid tamen olim

Scripseris, in Maeci descendat iudicis aures
Et patris, et nostras nonumque prematur in annum
Membranis intus positis: delere licebit,
Quod non edideris; nescit vox missa reverti.
  Silvestres homines sacer interpresque deorum
Caedibus et victu foedo deterruit Orpheus,
Dictus ob hoc lenire tigres rabidosque leones;
Dictus et Amphion, Thebanae conditor urbis,
Saxa movere sono testudinis et prece blanda
Ducere quo vellet. Fuit haec sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare iura maritis,
Oppida moliri, leges incidere ligno.
Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus
Tyrtaeusque mares animos in Martia bella
Versibus exacuit; dictae per carmina sortes
Et vitae monstrata via est et gratia regum
Pieriis temptata modis ludusque repertus
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyrae sollers et cantor Apollo.
  Natura fieret laudabile carmen an arte,
Quaesitum est. Ego nec studium sine divite vena,
Nec rude quid prosit video ingenium: alterius sic
Altera poscit opem res et coniurat amice.
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit,
Abstinuit Venere et vino; qui Pythia cantat
Tibicen, didicit prius extimuitque magistrum.
Nunc satis est dixisse; "ego mira poemata pango:
Occupet extremum scabies: mihi turpe relinqui est
Et quod non didici sane nescire fateri."
  Ut praeco, ad merces turbam qui cogit emendas,

Assentatores iubet ad lucrum ire poeta
Dives agris, dives positis in fenore nummis.
Si vero est, unctum qui recte ponere possit
Et spondere levi pro paupere et eripere atris
Litibus implicitum, mirabor, si sciet inter-
noscere mendacem verumque beatus amicum.
Tu seu donaris seu quid donare voles cui,
Nolito ad versus tibi factos ducere plenum
Laetitiae: clamabit enim "pulchre, bene, recte,"
Pallescet super his, etiam stillabit amicis
Ex oculis rorem, saliet, tundet pede terram.
Ut, qui conducti plorant in funere, dicunt
Et faciunt prope plura dolentibus ex animo, sic
Derisor vero plus laudatore movetur.
Reges dicuntur multis urgere culillis
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus: si carmina condes,
Numquam te fallent animi sub volpe latentes.
  Quintilio si quid recitares, "corrige, sodes,"
"Hoc" aiebat "et hoc." Melius te posse negares
Bis terque expertum frustra: delere iubebat
Aut male tornatos incudi reddere versus.
Si defendere delictum quam vertere malles,
Nullum ultra verbum aut operam insumebat inanem,
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprendet inertes,
Culpabit duros, incomptis allinet atrum
Transverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit,
Fiet Aristarchus, non dicet "cur ego amicum
Offendam in nugis?" Hae nugae seria ducent
In mala derisum semel exceptumque sinistre.

Ut mala quem scabies aut morbus regius urget
Aut fanaticus error et iracunda Diana,
Vesanum tetigisse timent fugiuntque poetam,
Qui sapiunt: agitant pueri incautique sequuntur.
Hic dum sublimis versus ructatur et errat,
Si veluti merulis intentus decidit auceps
In puteum foveamve, licet "succurrite" longum
Clamet "io cives!" non sit qui tollere curet.
Si curet quis opem ferre et demittere funem,
"Qui scis, an prudens huc se proiecerit atque
Servari nolit?" dicam, Siculique poetae
Narrabo interitum. Deus immortalis haberi
Dum cupit Empedocles, ardentem frigidus Aetnam
Insiluit. Sit ius liceatque perire poetis:
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit, nec, si retractus erit, iam
Fiet homo et ponet famosae mortis amorem.
Nec satis apparet, cur versus factitet; utrum
Minxerit in patrios cineres, an triste bidental
Moverit incestus; certe furit, ac velut ursus,
Obiectos caveae valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus;
Quem vero arripuit, tenet occiditque legendo,
Non missura cutem nisi plena cruoris hirudo.

NOTES.

Note.—Proper names of importance which are not mentioned in the Notes will be found in the Index. An obelus (†) indicates that the reading is doubtful.

Vv. 1-23.—*The first requisite of a dramatic poem is unity of composition*, i.e. *harmony between the parts.*

[For the Pisos, see Index of Proper Names.]

2. **varias inducere plumas**: it is more natural to supply *corpori* from *capiti* and *cervici*, and to consider *collatis membris* as an ablative absolute, than to make *collatis membris* the dative after *inducere*. *Undique collatis membris* covers the whole process.

3. **turpiter atrum**: to be taken together, "foully hideous."

5. **spectatum admissi . . . amici**: "when you were called in as friends to see it"; the artist would summon his friends to a private view. *Amici* is nominative, not vocative.

8. **fingentur**: future, because dependent on *fore*. **species**: all poems involving description present pictures of some kind to the mind of the reader; when these pictures are not sane and true, they resemble the phantasms of delirium. **uni formae**: "a single type," *i.e.* one which would give all the pictures unity and get its unity from them.

9. **pictoribus atque . . . potestas**: these words contain an excuse for painters and poets—they have, as we should say, pictorial and poetic licence. **aequa**: "alike."

11. **scimus**: Horace speaks as a member of the artistic fraternity of poets and painters.

12. **non ut**: "not to the extent that."

14. **inceptis**, etc.: what follows gives an instance of the violation of the principle of unity in literature.

16. **lucus et ara Dianae**: this and the "purple patches" which follow it, are in all probability references to contemporary poets. *V.* 17, which has an elaborately smooth and whispering rhythm, is probably either a quotation or a parody.

19. **cupressum**: Horace returns to the painter. Apparently the painter who could only paint a cypress was already proverbial.

20. **fractis enatat exspes navibus**: the artist had been commissioned by a traveller or sailor who had escaped from a shipwreck to paint a picture of the wreck to be hung up as a votive offering to Neptune or the Dioscuri. Such *ex voto* pictures can still be seen hung up in shrines in Italy.

21. **amphora**: we now turn to the potter's art. The *amphora* was a large two-handled jar for storing wine, the *urceus* a smaller jug or ewer with a single handle.

22. **rota**: the potter's wheel.

23. **quidvis**: predicate, "let it (*sc.* the work of art) be what you like."

Vv. 24-31.—*Want of balance in a composition is due to the pursuit of a one-sided ideal.*

25. **specie recti**: that which appears to be right and is not.

26. **levia**: neuter plural, "smoothness." **nervi . . . animique**: "vigour and spirit."

27. **professus grandia turget**, etc.: "the aspirant after the grand style becomes bombastic." Notice the casual change to the third person.

28. **serpit humi**: emphatic; the sense is, "fails to fly at all." The metaphors are curiously varied, perhaps intentionally, to illustrate what follows.

Vv. 32-44.—*The technical skill of a craftsman in matters of detail is not enough, the artist must conceive a whole. He is most likely to succeed if he choose a subject over which he has complete control; if he does so he will not be at a loss for words, and by careful selection can develop a style.*

32. †**Aemilium . . . imus**: Porphyrion, the scholiast, explains that along the wall of a building, which in his time was a bath, but had been a gladiatorial school, there was a row of shops, the last of which belonged to a sculptor, who is here referred to. If *imus* is retained, it seems more natural to make the reference general, and translate "the humblest craftsman." Bentley read *unus* and, considering the reference particular, took *unus* closely with *exprimet*, "can present like no one else"; *unus faber* might also mean "a casual artificer."

33. **molles**: "flowing."

34. **ponere**: "to represent."

40. **potenter**: "with self-control," the opposite of *impotenter*; cp. *quidlibet impotens sperare*, "mad enough to hope for anything."

42. **venus**: "beauty," like *venustas*. **dicat**: *sc.* the poet. In modern criticism the phrase used for this quality of style is "the instinct of rejection."

Vv. 45-72.—*Counsels on style, particularly on the choice of words, and the licence which a poet may take in the invention of new words.*

[For Caecilius, Plautus, Vergil, Varius, Ennius, Cato, see Index of Proper Names.]

45. **tenuis**: "fastidious" or "nice." **serendis**: from *sero, serui*.

46. **promissi carminis auctor**: lit. "the man who takes upon himself to promise a poem," *i.e.* makes himself responsible for the production

of one. *Promissi carminis* is treated as a single verbal noun. *Auctor* does not mean "author" in the English sense of "writer."

47. **callida . . . iunctura**: "a skilful setting."

49. **indiciis**: "symbols," *i.e.* words which are the signs for things. **rerum**: partitive genitive after a neuter plural. *Abdita rerum* = *abditas res*. **et fingere . . . detorta**: all the three verbs *continget*, *dabitur*, and *habebunt* belong to the apodosis; the two clauses introduced by *et* are related to each other and connected by the use of *fingo* in each, "you will have to coin words and when coined they will pass current." The sentence introduced by *-que* is an appendage of the first *et* clause.

50. **Cinctutis . . . Cethegis**: the older Romans wore loin-cloths instead of tunics, thus Lucan speaks of "bare-armed Cethegi." The Cethegi were an old family, and are taken here as representatives of a past age. The scholiast affirms that they were especially conservative in the matter of dress and would not wear tunics.

51. **continget**: "it will be your fate." **licentia**: has both senses of the English word "license" here.

52. **habebunt fidem**: "will pass current"; *fides* = "credit."

53. **parce detorta**: either continuing the metaphor of *fonte*, "drawn off sparingly," or less probably "with little change."

54. **Caecilio Plautoque**: they represent here the older poets, as opposed to Vergil and Varius. For Caecilius and Plautus, see note on Ep. II. i 59 and 58. **Romanus**: collective singular, "the Romans." **ademptum**: render by a finite verb, "and refuse," lit. "take away."

56. **invideor**: in prose *invidetur mihi*.

59. **praesente nota**: "the stamp of the present time."

60. **ut silvae . . . annos**: *foliis* is ablative of respect. **pronos in annos**: "as the years slip by"; *pronos*, lit. "downhill," is equivalent to *labentes*; for the use of *in*, cp. *in horas*, "from hour to hour"; *in dies*, "every day."

61. **prima cadunt**: parenthetical (= *primis cadentibus*). **vetus aetas**: "the older generation."

63. **sive receptus . . . melius**: these lines are usually taken to refer to the great engineering schemes of Julius Caesar which were left unfinished at his death, the building of a harbour at Ostia, the draining of the Pomptine marshes, and the new cut designed to prevent the Tiber floods. The unfinished state of Caesar's works would suggest that even if completed they must decay, and Caesar's death is just the instance Horace needs when he speaks of the transitoriness of the world's glory. **receptus . . . Neptunus**: his domain is extended by the formation of the harbour.

68. **iter**: retained internal acc. The apodosis begins at *mortalia*.

71. **usus**: personified.

Vv. 73-85.—*The choice of subject will also determine the metre, for the Greeks have discovered what metre is best suited to each theme.*

[For Homer and Archilochus, see Index of Proper Names.]

75. **versibus impariter iunctis**: the elegiac couplet of hexameter and pentameter. **querimonia**: "sorrow," *i.e.* elegy.

76. **voti sententia compos**: "sense of a granted prayer" refers (1) to inscriptions (epigrams) on *ex voto* offerings, (2) to the happiness of successful love.

77. **auctor**: predicative; render "and was their inventor": cp. l. 46.

78. **grammatici**: "professors of literatures"; the English phrase is "doctors disagree."

79. **iambo**: the two-syllabled foot in which the stress is on the second syllable (◡ –); it is the basis of blank verse and almost all English metres.

80. **socci**: comic actors wore the sock; thus *socci* = "Comedy." Tragic actors wore, "the buskin," *cothurnus*, a heavy boot which would go on either foot and added to the actor's height; thus *cothurni* = "Tragedy." There is a pun on *pedem*.

81. **alternis . . . sermonibus**: "dialogue."

82. **rebus agendis**: the action which distinguishes the drama from other forms of literary composition.

83. **fidibus**: the strings of the lyre; then lyric poetry, which the Greeks employed to celebrate gods and heroes, victorious athletes and horses, and also for erotic and convivial poetry; cp. Horace, *Odes*.

Vv. 86-118.—*Besides the proper metre, there must be the proper tone—Tragedy and Comedy will serve as instances.*

86. **vices**: "characterisation." **colores**: *i.e.* "tone" or "spirit."

88. **pudens prave**: "with false modesty."

90. **privatis**: "unofficial," *i.e.* "of every-day life."

91. **cena Thyestae**: "the banquet of Thyestes," which consisted of his own children served up to him by his kinsman and enemy Atreus. It was a common theme in Greek Tragedy.

92. **sortita**: *quem sunt sortita*.

94. **Chremes**: the typical angry father of the Athenian New Comedy; several characters of the name occur in Terence's Latin comedies. A similar character is Sheridan's Sir Anthony Absolute.

96. **Telephus et Peleus**: Telephus, king of Mysia, was wounded by the spear which Achilles had received from the centaur Chiron. He could only be cured by being touched with the same spear, and wandered about Greece in beggary trying to persuade Agamemnon to make Achilles heal him. There was a play on the subject by Euripides, which was famous for the wretched appearance of the hero. Peleus, the father of Achilles, killed his brother Phocus and wandered from his home in Aegina to Phthia in Thessaly, where Eurytion purified him of the blood-guiltiness.

97. **sesquipedalia verba**: "words a foot and a half long" were characteristic of the Latin tragic poet Pacuvius, e.g. *repandirostrum incurvicervicum*.

99. **non satis est**, etc.: "poems must have not only beauty but charm," *i.e.* they must touch the feelings as well as satisfy the artistic sense.

101. †**adflent**: a correction for *adsunt*, which would mean "support" and so "sympathise."

102. **humani**: emphatic, "that are human."

106. **voltum**: a translation of the Greek πρoσῶπον (= character), generally in Latin *persona*. The character was stereotyped by the mask.

111. **post**: emphatic, "it is only afterwards."

113. **equites peditesque**: the comitia centuriata or assembly of the whole people was divided into voting groups, called centuries, horse and foot. When the original citizen cavalry had become a class of financiers, they still retained the name of *equites*. Roscius Otho gave them special seats in the theatre.

118. **Colchus an Assyrius**, etc.: the Colchians, *e.g.* Medea and her father Aeëtes, were represented as savage barbarians, the Persians (Assyrians) were typically effeminate. **Thebis**: many tragedies dealt with the wars of Argos and Thebes. The houses of Oedipus (Labdacidae) and Agamemnon (Pelopidae), from whose annals a large proportion of surviving Greek tragedies are taken, belonged to Thebes and Argos respectively.

Vv. 119-135.—*Characters may be represented according to tradition, or invented with consistency. The former method is the better; and, if there is no slavish copying, the work will be original.*

[For Medea, Ino, Ixion, Io, Orestes, see Index of Proper Names.]

119. **famam**: "tradition," *i.e.* the traditional stories of the so-called Epic Cycle, legends of Trojan and other heroes from which the Greeks drew almost all their tragic plots.

120. †**honoratum**: "illustrious"; some editors read *Homeriacum Achillem*, "the Achilles of Homer." **reponis**: "put again upon the stage."

122. **iura neget sibi nata**: this is a wholly wrong view of the character. Achilles quarrelled with Agamemnon owing to a tyrannous act of injustice on the part of the latter. **nihil non arroget armis**: *i.e.* claim that the sword should decide every case.

128. **proprie communia dicere**: *communia* here is best taken to mean ideal or general matter as opposed to individual or historical. The general sense then is "it is difficult (*sc.* for your character) to say typical things in a fashion of his own," *i.e.* if you do not adopt your characters ready-made, it is difficult to individualise them. Roman writers, as a matter of fact, having no dramatic gift, were not successful in creating characters, but took them from the Greeks. The Greeks also, though they individualised and recreated their tragic characters, adopted traditional plots; see above on vv. 118 and 119.

129. **Iliacum carmen**: *i.e.* the *Iliad* of Homer.

135. **pudor**: a mistaken respect for your original. **operis lex**: the general method you have adopted.

Vv. 136-152.—*How to begin and write a poem, illustrated from Homer's "Odyssey."*

[For Diomedes and Meleager, see Index of Proper Names.]

136. **scriptor cyclicus**: the various events of the Trojan War, not related by Homer, were the theme of a number of epic poems written some time after his date by various poets. These poems were known as the Epic Cycle, and their authors as the Cyclic Poets. The chief of them were Stasinus, Arctinus, Lesches, and Eugammon, but it is not known to which Horace refers.

141. **dic mihi, Musa**, etc.: a rough translation of the first lines of the *Odyssey*. **captae post tempora Troiae**: "after the days of Troy's capture." **virum**: *i.e.* Ulysses.

145. **Antiphates**, etc.: Antiphates king of the Laestrygones, and the Cyclops, a one-eyed giant, son of Poseidon (Neptune), were man-eating ogres who devoured Ulysses' companions; Scylla and Charybdis were two sea-monsters who, one on each side, guarded the strait of Messina.

146. **nec reditum Diomedis**: Meleager was Diomedes' great-uncle.

147. **nec gemino Troianum**, etc.: Helen, for whose sake the Trojan War was fought, was born from an egg, as also were her brothers Castor and Pollux. They were the children of Jupiter and Leda. *Gemino ovo* thus means "the birth of Helen."

Vv. 153-178.—*Further advice as to writing plays, particularly the representation of characters of various ages.*

154. **plausoris**: collective singular, "an audience." **manentis**: transitive with *aulaea* for object.

155. **cantor vos plaudite dicat**: the flute-player, who remained on the stage after the other characters went off, or the actor who spoke the last speech, asked the audience in the name of the author or company to clap, with some such words as *vos valete et plaudite*, "farewell and clap."

157. †**mobilibusque decor**, etc.: *maturis*, "ripe," and so "formed," is opposed to *mobilibus*, "changeable," *et* being out of position, as often in Horace. The MSS. read *naturis*, and the line is then translated "their due must be given to changing natures and years."

162. **campi**: sc. *Martii*. The Romans took exercise in the Campus Martius, a flat piece of ground N.W. of the city near the Tiber.

167. **honori**: "official distinction."

172. **dilator spe longus**, etc.: the old man puts things off as though he hoped to live for ever, and is eager for the future though from want of activity he cannot enjoy the present. It is the young who do not care for the future.

176. **ne forte seniles**: the final clause depends on *morabimur*, but some editors put a full stop at *viriles* and take it with what precedes.

178. **semper in adiunctis**, etc.: "we always dwell with pleasure

on what is aptly fitted to the time of life." *Adiunctis* and *aptis* both should be taken with *aevo*, and form one idea.

Vv. 179-188.—*What should be done on the stage, and what off.*

182. **ipse sibi tradit spectator**: lit. "which the spectator reports to himself," *i.e.* "of which he is eye-witness." **intus**: "within," *sc.* inside the stage house, which was the back scene. The same word is used in Shakespeare.

184. **facundia praesens**: "the speech of an eye-witness," abstract for concrete, lit. "eloquence that was on the spot."

185. **Medea**: see Index of Proper Names.

186. **Atreus**: see note on v. 91.

187. **Procne**: Procne and her sister Philomela were changed into a nightingale and a swallow to save them from the wrath of Procne's husband Tereus, whose child Itys they had murdered and served up to him. Ovid makes Philomela the wife of Tereus and Procne her sister, and later tradition, which makes Philomela the nightingale, follows him. Possibly the change was due to the belief that Philomela meant "lover of song," a bad derivation. **Cadmus**: the hero Cadmus, founder of Thebes, and his wife Harmonia were changed into snakes as a special mark of divine favour, and were removed to Elysium. Horace does not observe his own principle, for in *Odes* II. 20 he turns into a bird with all possible publicity.

Vv. 189-219.—*The proper length of a play, and the part that the chorus should take in it, also what should be the character of the music.*

190. **fabula**: the technical word for "a play." †**spectanda**: some manuscripts read *spectata*, "when once seen."

191. **nec deus intersit**, etc.: the Greek dramatist Euripides frequently introduced at the end of a play a god who summed up the action, solved difficulties, and dismissed the characters. The god usually came on by means of the stage crane, whence the phrase *deus ex machina*. Horace here intimates that the god is not to be introduced unless the complication is really serious. Euripides, however, did not as a rule introduce the god to solve difficulties, but frequently made the difficulties to introduce the god, who was to serve as epilogue and point the moral.

192. **quarta persona**: the introduction of a fourth actor was a change made in the Greek drama after the classical period.

193. **actoris partes chorus**, etc.: another criticism of Euripides, who, having introduced a fourth actor, allowed the chorus to drop out of the action of the play, and merely sing interludes.

194. **intercinat**: governing the accusative, *actus*, without a preposition.

196. **ille bonis**, etc.: the rule here laid down for the chorus is drawn from the practice of Sophocles and is recommended by Aristotle.

197. †**peccare timentes**: weak and scrupulous characters, as opposed to the *boni* who are heroes and heroines. The Sophoclean chorus was

prepared to support the hero, but it had a special tenderness for cautious and commonplace characters like itself. Other common readings are *amet pacare timentes*, "let it love to calm the terrified," and *amet pacare tumentes*, "let it love to calm the swellings of wrath."

202. **tibia**: usually translated flute, in reality a kind of double oboe or clarinet; it was used to play the tune for the chorus to sing. Originally, Horace seems to indicate, it had a small or thin sound (*tenuis*), each limb was made of one reed or piece of wood (*simplex*), and the opening at the bottom was small (*foramine pauco*); but it grew with the size of the audience, and at last was made of several pieces of wood bound together with copper, and had a large bell mouth like a trumpet, and was nearly as loud.

210. **placari Genius . . . diebus**: the Genius was a familiar spirit, which was born with a man at his birth and accompanied him through life, therefore "to appease it with wine" it was necessary to drink oneself. **impune**: drinking by daylight was considered shameful in early times.

211. **numerisque modisque**: *i.e.* music generally.

212. **saperet**: of taste; so *turpis* and *honesto* in the next line refer to social position, "high and low."

214. **luxuriem**: "wanton gestures."

215. **vagus**: the original flute-player stood still and did not dance.

216. **voces**: the "notes," which increased in number as fresh strings were added to the lyre.

217. **facundia praeceps**: a return to the words of the choral songs. The ancients did not practise music except in songs. The meaning is that the violent style of the odes produced unheard-of expressions in its endeavours after effect, while the thought became as sententious and obscure as the Delphic oracles.

219. **sortilegis . . . Delphis**: "oracular Delphi." *Sortilegis* is used of any form of divination, for lots were not drawn at Delphi. The utterance (*sententia*) is compared directly with Delphi: we should say "those of."

Vv. 220-250.—*How to write a Satyric drama.*

220. **carmine qui tragico**, etc.: the ancients derived the name tragedy from τράγος, "a he-goat," which was the original prize for tragedy. The word is now supposed to refer to the chorus of Satyrs.

225. **ita . . . ne**: lit. "in such a way . . . that not," the negative of *ita . . . ut*. **commendare**: *sc.* to the audience.

228. **nuper**: in the preceding tragedy.

229. **migret in . . . tabernas**: *i.e.* go to the taverns to get his language, *i.e.* adopt the style which was familiar to the earlier Romans in the *fabula tabernaria* or tavern comedy.

231. **tragoedia**: the tragic characters introduced; abstract for concrete.

232. **moveri**: "to dance." The scholiast says that Roman matrons danced at certain festivals.

234. **dominantia**: Greek κύρια, "every day."

235. **scriptor**: lit. "as a writer," *i.e.* "if I wrote."

237. **Davus**: a name given to slaves in the new Greek and Roman Comedy. **Pythias**: a slave-girl from a lost play of the Roman comedian Caecilius, who apparently cheated her master Simon out of a talent. **emuncto**: an intentionally low word, to be rendered by "swindled," "chiselled," "did," or something similar.

239. **Silenus**: the eldest of the satyrs, a somewhat drunken god who attended on Dionysus (Bacchus) in his infancy. He was, however, credited with divine wisdom, and in Vergil, *Eclogue VI.*, expounds a theory of the universe.

240. **ex noto fictum carmen sequar**: *carmen* means "style," and the sense is "I should aim at a style of which the charm lies in the apt use of common words."

243. **de medio sumptis**: "taken from general use," *i.e.* words which it was equally open to all men to use.

244. **Fauni**: Italian woodland deities corresponding to the Greek satyrs.

246. **iuvenentur**: a translation of the Greek νεανιεύεσθαι, to "toy" or "trifle"; the idea is "to be dandified" or "exquisite." *Iuvenari* only occurs here.

248. **quibus est equus**: "those who are knights." The horse was in many cases furnished by the state. See on v. 113.

249. **fricti ciceris . . . emptor**: "the buyer of roasted peas," *i.e.* the lowest class of spectators.

Vv. 251-275.—*The nature of the iambic metre: it should be written as it was written by the Greeks, not as it was written by the Roman dramatists, even though they in their day were famous and won appreciation.*

[For Accius and Ennius, see Index of Proper Names.]

252. **unde etiam trimetris . . . sibi**: the subject is *iambus*, which is playfully represented as laying down the laws of its own metre. *Unde* goes closely with *citus*, "whence (*i.e.* because of its swiftness) it ordained that the name trimeter should attach to iambics, although each line, etc."

253. **cum**: is concessive, and *trimetris*, which is predicate to *esse* and would naturally be in the accusative, is assimilated, by an idiom common with verbs of naming, to the case of *iambeis*.

254. **primus . . . sibi**: *i.e.* all the feet were the same. **non ita pridem**: "not so long since;" this cannot be taken very seriously, for the oldest Greek iambic lines have spondees. Horace presumably does not mean his sketch to be an account of the historical development of the iambic line.

256. **spondeos**: feet consisting of two long syllables; it is now fashionable to call spondees in iambic lines "irrational iambi" and write them (> —). **iura paterna**: the iambic line is regarded as the inherited domain of the iambus.

257. **sede**: *i.e.* foot.

258. **hic**: masculine, not the adverb. Translate "this," *i.e.* the iambus, which is also the subject of *premit*.

259. **nobilibus**: ironically used, "much praised."

266. **intra spem veniae cautus**: "careful not to transgress the limits within which I may hope for indulgence."

267. **vitavi denique culpam**: the connexion is "even if I have avoided sins against light, that is merely a negative virtue."

271. **sales**: "wit," "jokes."

274. **legitimumque sonum digitis callemus**: metrical beats were counted off upon the fingers.

Vv. 275-294.—*A short account of the rise of Greek Tragedy and Comedy. An estimate of the success of Roman drama: its chief defect was want of polish.*

[For Thespis and Aeschylus, see Index of Proper Names.]

276. **plaustris vexisse poemata**: the meaning is that he used a waggon as a travelling theatre. Horace alone makes this statement about Thespis, he probably had in his mind the custom of a waggon-procession which took place during the Χόες or "Feast of Pitchers," the oldest part of the celebration of Dionysus at Athens. Those who rode in the waggons smeared their faces with wine-lees, and abused each other and the public. Thus a man who used promiscuous bad language was said to speak ὥσπερ ἐξ ἁμάξης, "as if from a waggon."

278. **personae pallaeque**: *persona* = "the mask," which however was used before the time of Aeschylus. *Palla* here = Greek πέπλος, a garment which in the time of Homer was worn by Ionian women, and used in funerals as it is now. In the classical age of Greece, after the reaction against oriental luxury which followed the Persian Wars, its use was confined to gods and goddesses, and especially the characters of the tragic stage. Cp. Milton, *Il Penseroso*, "Tragedy in sceptred pall." The *palla* was the ordinary dress of Roman women, as the Romans were more conservative than the Greeks: it corresponds to the men's toga.

279. **modicis**; of the small size of the stage.

280. **magnum loqui nitique cothurno**: owing to the great size of Greek theatres, it was necessary for the actor to raise his voice and make it carry; he may have been aided by arrangements in the mask. For the *cothurnus* see note on v. 80.

281. **vetus . . . comoedia**: the Greek Old Comedy, which is familiar in the plays of Aristophanes. It was partly a musical competition, partly a scurrilous political burlesque into which living persons such as Cleon and Socrates were introduced. A law was passed forbidding the representation of living persons under their names and, as the imperial democracy in Athens declined after 404 B.C., comedy lost its political character and also its chorus, which had been used to comment on the political situation.

288. **vel qui praetextas**, etc.: the actors in historical Roman tragedy, who would in most cases represent higher magistrates (*e.g.* Aemilius Paullus, the consul who fell at Cannae), would wear the *toga praetexta*, or toga with a red stripe. Hence such tragedies were called *fabulae*

praetextae. In Comedy a distinction was drawn between the Latin reproductions of Greek comedies, as written by Plautus, Caecilius, and Terence, where the actors wore the *pallium* (ἱμάτιον), a Greek cloak (not to be confounded with the *palla*, v. 278 above) which was never worn in Rome, and the later comedies of Afranius, Titinius, and other writers, where scenes from Roman life were represented and the actors wore the toga.

291. **limae labor**: "file-work," *i.e.* work of polishing and finishing; like many other phrases in the *Ars Poetica* it is now proverbial.

292. **Pompilius sanguis**: the Pisos claimed descent from Numa Pompilius, the second king of Rome.

293. **†multa dies . . . unguem**: *dies*, "time," and *litura*, "erasing" (*i.e.* correction), are personified and spoken of as pruning and fining down a poem. **praesectum ad unguem**: "till the pared nail detects no flaw." Sculptors and other artists whose work required polishing passed their nail over the surface, having pared the nail to make it more sensitive. Thus *factus ad unguem* came to mean "perfect." Some editors read *perfectum*, which agrees with *quod* and is used proleptically with *castigarit*, "chastened it till it is perfect so that the nail detects no flaw."

Vv. 295-308.—*This view of the necessity of careful workmanship is opposed to the theory of poetry, which regards poets as suffering from a divine frenzy. If this view is true, Horace, who is at pains to be sane, cannot be a poet and will be content to remain a critic.*

[For Democritus, see Index of Proper Names.]

296. **Helicone**: Helicon was a mountain in Boeotia, between Lake Copais and the sea. Like Parnassus, it was sacred to Apollo and the Muses.

298. **balnea**: like bathing establishments abroad, the Roman baths were places of meeting almost like clubs. To frequent them would not only keep a man clean, but keep him in touch with life.

300. **Anticyris**: Anticyra, a town in Thessaly, on the Spercheius, famous for its hellebore, the specific for madness. Three Anticyras with all their hellebore, however, could not cure this poet.

301. **tonsori Licino**: a famous Roman barber; the story was that he was made a senator by Caesar because of his hatred of Pompeius.

302. **purgor bilem**: to take purges was a recognised method of keeping sane, and Horace ironically says it has ruined his poetical madness. The spring equinox has always been considered a suitable time for the purpose.

304. **nil tanti est**: render "nothing is worth so much," *i.e.* not even to be a poet is it worth while to be insane; or *nil* can be taken as adverbial and equivalent to a strong negative, "it does not at all matter."

307. **unde parentur opes . . . error**: the four heads given here cover the rest of the poem, (1) how wealth of thought and subject-matter is attained, (2) the discipline and training necessary to make a

dramatic poet, (3) the sphere of his art, (4) the end of good and bad judgment in writing.

Vv. 309-322.—*A correct appreciation of life in its moral aspects is the foundation of all dramatic writing. This is even more necessary than a beautiful style.*

309. **scribendi recte sapere**, etc.: *recte* is best taken with *sapere*, "a right judgment and understanding of morals and character."

310. **rem tibi Socraticae . . . chartae**: the ethical relations between men, particularised in vv. 312-314, are the subject-matter of tragedy, and can be found in the philosophic writings of the Greeks. Socrates was the father of Greek Philosophy and the first philosopher to devote himself exclusively to morals.

314. **conscripti**: a senator.

319. **speciosa locis morataque recte**: *loci* may be either "brilliant passages" (*lumina*), *e.g.* the famous speech of John of Gaunt in praise of England in *Richard II.*, or a speech like that of the messenger in Sophocles' *Electra*, in which the supposed death of Orestes in a chariot race is described; or it may have the sense of the Greek τόποι, "general reflections" which might serve as a basis for ethical discussion, *e.g.* "conscience doth make cowards of us all." Greek tragedy is full of such sayings, and they are always popular with both learned and unlearned spectators. *Morata recte* = "with correct characterisation."

320. **fabula nullius veneris . . . arte**: Horace is thinking of the popularity of the old drama of Ennius, Pacuvius, and Accius, which might be described as ugly, and without the weight which belongs to artistic merit.

Vv. 323-332.—*Poets are not bred among a people whose chief object is to make money.*

323. **rotundo**: used of smooth, easy, and rounded diction such as that of Lysias and Plato among the Greeks, Livy among the Romans, and Dryden or Addison among English prose writers.

327. **Albini**: Albinus was presumably a usurer. **quincunce**: the division of the *as* into twelfths *unciae*, ounces, was the basis of the Roman system of vulgar fractions. The sums here done are,

$$\tfrac{5}{12} - \tfrac{1}{12} = \tfrac{1}{3}, \text{ and } \tfrac{5}{12} + \tfrac{1}{12} = \tfrac{1}{2}.$$

328. **poteras dixisse**: "you could have answered by this."

332. **linenda cedro**: cedar oil was rubbed on parchment to keep it from moths or decay. **cupresso**: cypress wood boxes were used for manuscripts.

Vv. 333-346.—*A poet should write both to please and improve his readers. His maxims should be brief, what he imagines with a view to pleasing should be plausible.*

339. **ne quodcumque volet**, etc.: lit. "the story must not demand for itself that whatever it likes is to be believed."

340. **Lamia**: an African ogress.

341. **centuriae seniorum**: an allusion to the Servian classification in the comitia centuriata. In each class half the centuries consisted of seniors, men over 45 years of age, and half of juniors, men under that age. **Ramnes**: the first of the three original centuries of knights which served as cavalry, or at least were reviewed as such, and must therefore have been made up of men who were both young and rich.

343. **punctum**: "vote"; in the comitia the individual votes were pricked off on a wax tablet.

345. **Sosiis, etc.**: the Sosii were a well-known bookselling firm; as there was no law of copyright the authors acquired renown (*noto*) and long life (*longum aevum*), but the booksellers got the money. *Noto* and *longum* are both predicative.

Vv. 347-365.—*Pardonable and unpardonable mistakes. The test of merit in a poem is whether it can stand close criticism and be read several times with pleasure.*

352. **quas . . . humana parum cavit natura**: "which human frailty failed to avoid." **quid ergo est**: "what is the point?" *sc.* of my remarks upon various mistakes.

354. **scriptor . . . librarius**: "a copyist."

357. **Choerilus**: of Iasos, a worthless epic póet in the train of Alexander the Great, to be distinguished from Choerilus the dramatic poet, who was a predecessor of Aeschylus. or Choerilus of Samos an epic poet and friend of the historian Herodotus.

358. **et idem indignor**: strictly a contradiction of line 351, but the indignation with Homer is as transient a feeling as the admiration of Choerilus.

360. **operi longo**: = *scriptori operis longi.*

Vv. 366-384.—*There must be no mediocrity in poetry. Here begins the last section* (vv. 366-452), *dealing with the result of excellence, and its opposite.*

[For Messalla and Aulus Cascellius, see Index of Proper Names.]

366. **maior iuvenum**: it is to be presumed that the elder Piso was thinking seriously of writing poetry, but whether there was any special aptness in Horace's advice to him cannot be known.

368. **medium et tolerabile**: substantival.

369. **consultus iuris**: a lawyer, who gave his opinion on points of law, and resembled our soliciter or a consulting barrister. **actor causarum**: a pleader or advocate, who, like a barrister, spoke in court.

372. **mediocribus**: for the case, see note on v. 352.

373. **columuae**: the pillars which supported the verandah in front of an Italian shop. The booksellers used them to show their books.

375. **Sardo cum melle papaver**: poppy-seed and honey was a dessert dish. Sardinian and Corsican honey were inferior and bitter.

379. **campestribus**: see note on v. 162.
381. **impune**: as the man played badly, they were justified.
383. **census equestrem summam nummorum**: *census* is perfect participle passive, with *summam* as retained internal accusative. A knight's fortune was 400,000 sesterces (£3500).

Vv. 385-390.—*Do not write without a vocation or be in haste to publish.*

385. **invita . . . Minerva**: as Minerva inspired poets, the phrase is equivalent to "without inspiration."
386. **id . . . ea**: "such," the consecutive clause, *ut nihil dicas*, which would naturally follow, has preceded.
387. **Maeci**: Spurius Maecius Tarpa, a noted critic, who selected the plays to be performed when Pompeius opened his new theatre in 55 B.C. He was also official censor of poetry under Augustus.

Vv. 391-407.—*There is no shame in writing poetry, which from the earliest times was a civilising influence on life.*

391-407. The connexion of thought probably is: the high vocation and character of poetry is independent of scribblers, as is shown by its history.
392. **Orpheus**: a mythical Thracian poet.
394. **Amphion**: a poet who built Thebes by singing the stones into their places.
401. **insignis**: predicate, supply *erat*.
402. **Tyrtaeus**: a poet who wrote war songs to encourage the Spartans in their struggle with Messenia; some fragments of his work survive, dating probably from the Third Messenian War, 464 B.C.
403. **sortes**: "oracles," which were written in verse.
404. **gratia regum**: "the favour of kings." The Greek lyric poet Pindar wrote several odes in honour of the victories of Syracusan and other kings in the Olympian, Pythian, and Nemean games.
405. **Pieriis . . . modis**: the Muses were worshipped in Pieria near Olympus; *Pierii modi*, therefore, is poetry.
405. **ludus**: "the play," *i.e.* dramatic festivals, in which *finis* is practically in apposition.
407. **Musa lyrae sollers**: a reference to all poetry, not merely to lyric.

Vv. 408-418.—*Natural gifts and art are both required for poetry.*

409. **divite vena**: "a rich vein of genius," a metaphor from mining.
410. **rude**: emphasised, "if untrained."
414. **Pythia**: a neuter plural constructed as internal accusative with *cantat*; cp. *equus vincit Olympia*, "the horse wins at Olympia." At the Pythian Games there were musical competitions.
417. **occupet extremum scabies**: "devil take the hindmost," *sc.* in the race for poetic fame.

Vv. 419-437.—*The poet who wishes to hear the opinions of critics on his poems must be on his guard against flatterers, especially if he is rich.*

422. **unctum ponere**: "to serve up a dainty dinner,"

423. **levi**: *i.e.* one who has little credit.
425. **beatus**: "for all his happiness."
426. **cui**: from *quis* indefinite.
433. **derisor**: the flatterer who fools the man he flatters, an ironical person. Cp. in the Psalms "with the flatterers were busy mockers."
434. **culillis**: sometimes spelt *culullis*.
435. **torquere**: "to rack"; so in *Odes* III. xxi. 73. Horace says of the wine-jar, *tu lene tormentum consilio admoves plerumque duro*, "thou often dost bring the rack to bear on stern resolve."
437. **numquam te fallent**, etc.: *i.e.* a very little knowledge will enable you to distinguish between true and false praise. **animi sub volpe latentes**: "the spirit that a fox hides," probably a reference to Aesop's Fable of "The Fox and the Crow."

Vv. 438-450.—*The true critic will speak seriously and sincerely if you ask his advice, as did Quintilius.*

438. **Quintilio**: Quintilius Varus of Cremona, who died in 24 B.C. *Odes* I. 24, which is addressed to the poet Vergil, or another person of the same name, praises Quintilius' sincerity and deplores his death. **recitares**: subjunctive in a clause expressing repeated action.
439. **negares**: "if you denied."
441. **aut male tornatos**, etc.: a metaphor from the working of iron; if the verses will not round off with the lathe, they must be hammered out again upon the anvil.
444. **quin**: "to save you from."
446. **atrum . . . signum**: the obelus which was used to indicate a mistake; it was made in the margin with a cross stroke of the pen.
447. **ambitiosa**: "pretentious."
450. **Aristarchus**: the great Alexandrian critic, famous for his recension of the text of Homer. He lived about 150 B.C.
452. **derisum**: see note on v. 433. **exceptumque sinistre**: "insincerely treated"; the reception would be favourable, but not sincere.

Vv. 453-475.—*A description of the poet who, believing in his own genius, thrusts his own compositions on others, and is shunned by all men like the plague.*

453. **morbus regius**: jaundice, a disease for which the remedies were so expensive that only kings could afford them. It is not infectious, though perhaps the depression caused by it was.
454. **iracunda Diana**: madness was attributed to the wrath of Diana.
457. **sublimis**: "head in air."
459. **longum**: so as to be heard far off.
463. **Siculique poetae**: Empedocles, of Agrigentum, for whom see Index of Proper Names. The story of his death was that he leaped

into Etna, that the world might think he had been translated, but was betrayed by one of his metal shoes which was thrown up by the volcano.

469. **homo**: *i.e.* he will still wish to be a god.

471. **bidental**: a place struck by lightening was purified by the sacrifice of a sheep (*bidens*), any object struck was buried, and the place was then walled off that no one might go near it.

476. **non missura cutem . . . hirudo**: a simile in the form of a metaphor.

INDEX

OF PROPER NAMES.

N.B.—Information regarding important Proper Names not given here will be found in the Notes.

A.

Accius, -ii, m. : a Roman tragic poet, son of a freedman. He was born in 170 B.C., but lived long enough to know Cicero, who was born in 106 B.C. He wrote both Greek and Roman tragedies, of which a few fragments survive. His works were admired by Cicero, and to some extent by Horace. The name is also spelt Attius (*A.P.* 258).

Aeschylus, -i, m. : the first of the three great dramatic poets of Greece, and the originator of Greek tragedy as we know it. He was born in 525 B.C., and fought at Marathon in 490. He died at Gela in Sicily in 456 B.C. He introduced the second actor in Greek plays, and first made the dialogue the most important part of a tragedy. He also improved the masks and costumes, and, as can be seen from his plays, was a master of stage effect (*A.P.* 279).

Agrippa, -ae, m. : Marcus Vipsanius Agrippa was born 63 B.C., and was a fellow-student of the young Octavianus. He took an active part in the civil war which followed Caesar's murder, and commanded the fleet of Octavianus at Actium, 31 B.C. He had before this won popularity by the munificence he displayed during his aedileship, 33 B.C. He erected many public works, and remained commander-in-chief till his death in 12 B.C. (I. vi. 26 ; xii. 1).

Alcaeus, -i, m. : a famous lyric poet, who lived about 600 B.C. at Mytilene in Lesbos. He was a friend of SAPPHO (I. xix. 28), the lyric poetess, and as her name is associated with the *Sapphic* metre so is his with the *Alcaic*. Alcaeus fought against the Athenians at the battle of Sigēum, 606 B.C., and like Horace threw away his shield in flight. Most of his poems were about love and wine, or about his favourites, *Lycus*, etc. (I. xix. 29 ; II. ii. 99).

Apollo, -ĭnis, m. : god of music, healing, hunting, medicine, and prophecy. He inspired the famous oracle at Delphi, and his symbol was the bow and quiver. Diana, goddess of hunting, of the moon, and of Hell, was his twin-sister, and their mother was Latona. He was called *Palatinus* from his temple on the Palatine Hill (I. iii. 17 xvi. 59 ; II. i. 216).

Archĭlŏchus, -i, m.: a native of Paros (714-676 B.C.), celebrated as the first great writer of satirical iambic verse which Horace imitates in his Epodes. He had been a suitor to Neobule, one of Lycambes' daughters, and, after being accepted, was rejected by her father. He thereupon attacked the family in iambics with such effect that Lycambes' daughters hung themselves. He led a colony to Thasos, but returned to Paros, and fell in battle against the Naxians (I. xix. 25, 28; *A.P.* 79).

Aristippus, -i, m.: (*floruit circa* 370 B.C.) born at Cyrene, the founder of the Cyrenaic school of Philosophy. He came to Athens and was a pupil of Socrates. His principle was to find happiness in all circumstances of life (I. i. 18; xvii. 14, 23).

Augustus, -i, m.: Gaius Iulius Caesar Octavianus Augustus was born in 63 B.C. His original name was Cn. Octavius, and he was grand-nephew to the great Dictator Caesar, who adopted him as heir 45 B.C., and sent him to learn the art of war in Illyria. On the assassination of Julius Caesar, 44 B.C., Octavianus came over to Italy to make good his claim to the imperial power. He conciliated the people by paying them the legacies left them by his adoptive father, and by remarkable tact and skill won the support of the Senate against Antonius. But not long afterwards he became reconciled to Antonius, and they with Lepidus formed the Second Triumvirate, 43 B.C. In the following year they defeated Brutus and Cassius at Philippi, and thereupon made a new division of the provinces. But war soon broke out again. Lepidus was deprived of his province in 36 B.C., and in 31 B.C. Octavianus inflicted a decisive defeat on Antonius and his ally Cleopatra at **Actium.** Being now master of the Roman world he set about reducing his empire to order. All his opponents fell before him, and his empire extended from the Euphrates to the Atlantic, and from the Sahara to the Danube and Rhine. By a determined enforcement of law and order, and the example of his own modest life, he exercised a great and good influence upon Rome and the Roman Empire, and his services were gratefully remembered by posterity in their lavish praises of the Augustan age. Horace constantly mentions him as a patron and benefactor, but owned himself unequal to writing an Epic on his exploits. After holding power for fifty-eight years, he died 14 A.D., and was succeeded by his stepson Tiberius (I. iii. 2, 7; xvi. 29; II. ii. 18).

B.

Baiae, -arum, f.: a favourite watering place of the Romans on the northern inlet of the Gulf of Naples, opposite to Putĕŏli and a little S.E. of Cumae (I. i. 83; xv. 2).

Brundĭsĭum, -i, n.: (*Brindisi*) a town in Calabria on a small bay of the Adriatic, which forms an excellent harbour. The Via Appia ended at Brundisium, and it was the usual place of embarkation for Greece and the East (I. xvii. 52).

C.

Caecilius, -ii, m.; Statius, a Roman comic poet who immediately preceded Terence. He was an Insubrian Gaul from Milan. He died in 168 B.C. A few fragments of his plays, which, like those of Plautus and Terence, were based on the New Greek Comedy, survive (*A.P.* 44).

Cascellius, -ii, m.: Aulus, an eminent lawyer, who belonged to the age of Cicero and Caesar. References to him, other than that in Horace, speak rather of his daring eloquence and boldness than his knowledge of law (*A.P.* 371).

Cassius, -ii, m.: (called Parmensis) one of the less known murderers of Caesar. He fought on the side of Antonius at Actium, and was put to death at Athens, 30 B.C., by the order of Octavianus (I. iv. 3).

Căto, -onis, m.: Marcus Porcius, the Censor, 234-149 B.C. He served in Italy as a boy in the Second Punic War, and was present during Scipio's campaign in Africa. He was consul 195 B.C., and commanded successfully in Spain, and in 191 defeated Antiochus, king of Syria, in Greece. In civil life he was the active opponent of all luxuries, and used his position as censor, 184 B.C., to disgrace many men of high rank. He was also famous for his hatred of Carthage, and just before his death instigated the Third Punic War. He was also the first writer of Latin prose, and composed a treatise called the *Origines* on the history of Latin. A manual on agriculture *de Re Rustica*, is the only one of his works extant (II. ii. 117, *A.P.* 56).

Chrȳsippus, -i, m.: the successor of Cleanthes as head of the Stoics during the third century B.C. Horace speaks of him as a representative of the whole school (I. ii. 4).

Crantor, -ŏris, m.: (*floruit* 300 B.C.), a native of Soli in Cilicia, who came to Athens and joined the Academic school. He left several works on moral subjects (I. ii. 4).

Cumae, -arum, f.: a town of Campania, somewhat N. of the promontory of Misenum, founded by a joint colony from Cumae in Aeolis and Chalcis and Eretria in Euboea. It early attained great powers but fell before the rising star of Rome (I. xv. 11).

D.

Dēmŏcrĭtus, -i, m.: (460-361 B.C.) born at Abdēra in Thrace, Democritus spent his patrimony in extensive travels which he undertook to increase his knowledge. He became one of the most learned philosophers of Greece, and was one of the founders of the atomic theory which is worked out by Lucretius in his *De Rerum Natura*. His disposition was very amiable, but his cheerful way of looking at the circumstances of life was interpreted by later writers as meaning that he laughed at the follies of mankind. The saying that no one could be a great poet without a touch of madness was commonly attributed to him (I. xii. 12; II. i. 194; *A.P.* 297).

Dĭŏmēdes, -is, m.: son of Tydeus of Calydon. Tydeus fell, while Diomedes was a child, in the expedition of the Seven against Thebes, and Diomedes subsequently took part in the capture of Thebes by the descendants of the Seven. At Troy he ranked second to Achilles among the Greek heroes, and was one of the few who returned safely to Greece. Several epic poems were written by post-Homeric poets dealing with the returns of various heroes, they were called Νοστοί (*A.P.* 146).

E.

Empĕdŏcles, -is, m.: (*floruit* 444 B.C.) a philosopher of Agrigentum in Sicily. His brilliant rhetorical powers and extensive knowledge won him a wide reputation. His chief work was an epic poem upon Nature, in which he assumes four elements of things, viz.—fire, air, earth, and water, and two opposing forces, viz.—love and hate. He is said to have thrown himself into the crater of Mt. Aetna, in order to create by his sudden disappearance a belief that he was immortal (I. xii. 20; *A.P.* 465).

Ennius, -i, m.: (239-169 B.C.) Quintus Ennius was born at Rudiae in Calabria. By birth a Greek, he was a subject of Rome, and served in the legions. He was patronised by Cato and M. Fulvius Nobilior, and lived on terms of close intimacy with the elder Scipio Africanus. He was regarded in antiquity as the Father of Roman poetry, but in spite of his fame there remain only a few fragments of his works (I. xix. 7; II. i. 50; *A.P.* 56, 259).

Epĭcūrus, -i, m.: (342-268 B.C.) the celebrated founder of the Epicurean school of philosophy. He spent his early years in Samos, but came to study at Athens in 324 B.C. About 305 B.C. he began to teach in Athens, and lived there in a simple modest way until his death in 268 B.C. His ideal of happiness consisted in the enduring condition of pleasure, which really means freedom from the greatest of evils, pain (I. iv. 16).

H.

Hercŭles, -is, m.: the god of travel and strength, son of Jupiter and Alcmēna, the wife of Amphitўron. He was compelled by Eurystheus, King of Tiryns, to perform twelve labours, one of which was the slaying of the Hydra (II. i. 11).

Hŏmērus, -i, m.: the famous Epic poet, Homer, the oldest and greatest of the Greek writers in verse, and the "Father of Epic Poetry." His reputed works are the *Iliad*—twenty-four books concerning the siege of Troy, and the *Odyssey*—twenty-four books of the Wanderings of Odysseus (Ulysses). From internal evidence it is probable that the Homeric poems are of Thessalian origin, the date being roughly the eleventh century B.C. The poems were

brought by emigration to Asia Minor, where they were Ionicised, and where the addition of further books and passages took place. Some account of their contents is given in the introductory note to I. ii. (I. xix. 6; II. i. 50; *A.P.* 74).

I.

Ino, -ūs, f.: was the wife of Athamas, king of the Boeotian Orchomenus, and the mother of Learchus and Melicertes. Athamas quarrelled with Juno and was driven mad. In his madness he murdered Learchus, and Ino with Melicertes in her arms leapt into the sea. Ino, under the name of Leucothea, and Melicertes both became sea-deities, and the former aided Ulysses when he was shipwrecked by Neptune on his way from Calypso's island of Ogygia, to Phaeacia (*A.P.* 123).

Io, -ūs, f.: daughter of Inachus, king of Argos. She was loved by Jupiter who, to save her from the jealousy of Juno, turned her into a heifer. Juno, however, got possession of the heifer, which she put under the care of Argus with the hundred eyes. Jupiter then sent Mercury, who slew Argus and delivered Io. Then Juno sent a gadfly which drove Io all over the world of Greece, (wherever the names Ionia or Bosporus, "Cowford," occurred they were connected with her wanderings). Io eventually found rest in Egypt where she bore a son to Jupiter called Epaphus (*A.P.* 124).

Ixīon, -ŏnis, m.: was the son of Phlegyas and king of the Lapithae. When his father-in-law Deioneus demanded the bridal gifts which Ixion had promised on the occasion of his marriage with Dia, Ixion treacherously invited him to a banquet and murdered him. He also dealt treacherously with Jupiter, and was eventually punished in the lower world by being fastened to a wheel which revolved for ever (*A.P.* 124).

L.

Lūcullus, -i, m.: Lucius Licinius Lucullus, in 73 B.C., being then Consul, was entrusted with the conduct of the second war against Mithridates, king of Pontus. That monarch had organised a great empire along the south shore of the Black Sea, and in 88 B.C. he attacked the Roman Province of Asia, massacring 80,000 Romans and Italians at one coup, but was reduced to seek peace in 84 B.C. by Sulla. After a trifling war in 83, 82 B.C., he busied himself in collecting his energies, and especially in extending his empire over Southern Russia and the Crimea. At last, in 74 B.C., he commenced the Third or Great Mithridatic War by overrunning Bithynia, a Roman possession, and laying siege to Cyzicus. Lucullus raised the siege, forced Mithridates back upon Pontus, and in two years drove

him into exile at the court of his son-in-law, Tigranes, sovereign of Armenia. Lucullus next invaded Armenia, and twice defeated Tigranes and Mithridates combined, 69, 68 B.C., but was forced to resign the command to Pompeius in 66 B.C. Pompeius completed the war, forcing Mithridates to suicide in 63 B.C., and Lucullus returned to Rome where he triumphed in 63 B.C. In his later years he was a proverb for luxury with refinement. He died about 56 B.C. (I. vi. 40).

M.

Maecēnās, -ātis, m.: Gaius Cilnius Maecenas was a wealthy knight, descended from the old Etruscan kings. He attached himself to the party of Augustus, whose chief diplomatic minister he became, arranging several treaties with Antonius, and conducting home affairs when the emperor was absent. After the year 26 B.C., he retired into private life, amusing himself with the society of literary men, chief amongst whom were Horace and Vergil and Propertius. Maecenas and Horace died within a few months of each other, 8 B.C. Horace addresses to Maecenas the following three Epistles in Book I.—i., vii., xix.

Mēdēa, -ae, f.: daughter of Aeetes, king of Colchis. She helped the hero Jason to obtain the Golden Fleece, and eventually fled with him to Greece as his wife. Jason and Medea settled in Corinth, and there Jason abandoned his wife for Glauce daughter of Creon, king of Corinth. Medea, to revenge herself upon him, murdered Glauce and Creon by means of a poisoned robe, and having also killed the children she had borne to Jason, fled to Athens in a dragon chariot. The latter part of the story was dramatised by Euripides and Ovid (*A, P.* 123, 186).

Mĕlĕăger, -gri, m.: (the *a* in English is long) a hero from Calydon in Aetolia, son of Oeneus and Althaea. He took part in the expedition of the Argonauts, but his most famous exploit was the slaughter of the Calydonian boar, which had been sent by Diana to waste the country. He quarrelled with his mother's brothers over the spoils of the hunt and slew them. When Meleager was born the Fates told Althaea that he would live till a certain brand in the fire was consumed. Althaea put the brand out, and kept it in a chest, but when her brothers were killed she burnt it and Meleager died (*A.P.* 146).

Mĕnander, -ri, m.: (342-290 B.C.) an Athenian of good family, celebrated as the chief representative of later Attic Comedy ("New Comedy"), which depicted private life and character. Antiquity is unanimous as to the excellence of his work. But all that remains of his many plays is a few fragments, besides the adaptations made by Plautus and Terence in their comedies (II. i. 57).

Messalla, -ae, m.: **Marcus Valerius Messalla Corvinus**, he fought with distinction on the republican side at Philippi and nearly captured Octavianus. He subsequently joined Octavianus against Antonius and took part in the battle of Actium. He served Octavianus in

various capacities up till 27 B.C. when he retired from public life. He was a famous orator, ranking as the greatest of the Augustan age, and also stood next Maecenas as a patron of literature. The poets of his circle, of whom the chief was Tibullus, did not, like those of Maecenas' circle, write in praise of the Empire. (*A.P.* 371).

O.

Orestes, -is, m.: son of Agamemnon, king of Argos or Mycenae, who commanded the Greeks before Troy. On his return to Greece Agamemnon was murdured by his wife Clytaemnestra, and Orestes, when he grew up, avenged his father by murdering his mother. He was pursued by the Furies. His adventures are the subject of many Greek plays, notably the *Choephoroe* and *Eumenides* of Aeschylus, the *Electra* of Sophocles, and the *Electra*, *Orestes*, *Iphigenia in Tauris*, and *Andromache* of Euripides (*A.P.* 124).

P.

Pēnĕlŏpe, -es, f.: see *Ulixes* (I. ii. 28).

Phrahātes, -is, m. (or Phraates): a King of Parthia, driven out by his own people for his cruelty. He engaged in a civil war with the other claimant, Tiridātes. The Scythians supported Phrahātes and Tiridātes fled with Phrahātes' youngest son to Augustus. The son Augustus restored to his father on condition that the Roman standards captured in the war with Crassus and Antonius should be given up, and Phrahātes submitted to these terms (I. xii. 27).

Pindārus, -i, m. (adj. **Pindărĭcus, -a, -um**): the famous poet of Boeotia, who was born at Cynoscephălae, in that country 522 B.C. He spent most of his life at the courts of Amyntas, king of Macedon, Archelaus of Cyrene, Thero of Agrigentum, and Hiero of Syracuse. Of his various poems only the *Epinicia*—songs in praise of victories at the great Greek games—have come down to us, in four books. He died 442 B.C. (I. iii. 10).

Pīso, -ōnis, m.: the name of a distinguished plebeian family. The following Pisos are known to have been living in the time of Horace.

(1) **Lucius Calpurnius Piso**: the son of Cicero's enemy and brother of Caesar's wife Calpurnia. He was born in 48 B.C., ten years after his father's consulship, and was consul in 15 B.C. After his tenure of office he went as governor to Pamphylia, and commanded against the Thracians in 11 B.C. He was appointed *praefectus urbi* by Tiberius, and died 32 A.D. He is known to have had two sons.

(2) **Gnaeus Calpurnius Piso**, consul in 23 B.C. He fought against Julius Caesar in Africa, and against Antonius and Augustus at Philippi. He had two sons:—

(*a*) **Gnaeus Calpurnius Piso**, consul in 7 B.C., who was governor of Syria under Tiberius, 18 A.D. He and his wife Plancina were accused of murdering Tiberius' adopted son Germanicus, and Piso committed suicide before his trial.

(*b*) **Lucius Calpurnius Piso**, consul in 1 B.C.

On the authority of the scholiast Porphyrion (probably fifth century A.D.) it was always believed that the *Ars Poetica* was dedicated to the first of the above-mentioned Pisos and his sons. If it was, it must have been written at the close of Horace's life; and even so, Piso, who was only forty at the time of Horace's death (8 B.C.) must have married young, if he had two sons who were then old enough to be addressed as *iuvenes* and to take up literary composition. Moreover there are several difficulties in assigning so late a date to the *Ars Poetica*. One of these is the fact that Aulus Cascellius (see above), who is spoken of as if he were alive, would have been between eighty and ninety at that time, and could not have been practising. Another is the absence of all reference to Augustus, with whom Horace was in close touch during his later life. Michaelis, who is followed by Nettleship, would accordingly date the *Ars Poetica* about 20 B.C., and assumes that it was dedicated to the second Piso and his sons. There is a strong case for the earlier date, but no reason for supposing that the epistle was dedicated to the second group of Pisos, except that they were alive at the time and of a suitable age; and that the elder Piso had, like Horace, fought at Philippi and been reconciled to Augustus. The impression we get of the younger Gnaeus from Tacitus is certainly not that of a man of refinement and culture.

Plautus, -i, m.: **Titus Maccius Plautus**: the greatest of the comic poets of Rome. He came from Umbria and was probably born about 254 B.C., and published his plays between the First and Second Punic Wars. Twenty of his comedies survive, which though Greek in form are thoroughly Roman in spirit. He was a rapid and original writer, and Horace, who could see the carelessness of his style, but could not appreciate his comic gift, criticises him as a rule unfavourably. Plautus died in 184 B.C. (*A. P.* 54, 70).

Pȳthăgŏras, ae, m.: (*floruit* 550-510 B.C.) a celebrated philosopher of Samos. He devoted his early years to study and travel, visiting Egypt and many countries of the East for the purpose of acquiring knowledge. Settling down at last in Croton, he founded a brotherhood, and preached his doctrines, the chief of which was metempsychosis, which Horace ridicules. He is said to have given great prominence to *number* in his theories, and was credited with many mathematical inventions (II. i. 52).

T.

Tărentum, -i, n.: (adj. **Tarentinus, -a, -um**: (*Taranto*) a city standing upon the gulf of the same name, on the southern coast of Italy. It was a colony from Sparta, and was one of the most important maritime towns in Italy (I. vii. 45; II. i. 207).

Thespis, -is, m.: the "father of Greek Tragedy" (*floruit circa* 534 B.C.) was born at Icarius, a deme of Attica. He first added to the old Dionysiac Chorus a masked reciter who addressed the men of

the Chorus at intervals in Attic dialect. This was the origin of the Satyr-play (*Saturikon*), out of which in the age of Aeschylus tragic drama grew to maturity (II. i. 163; *A.P.* 276).

Tĭbĕrius, -i, m.: Tiberius Claudius Nero, elder brother of Drusus, and stepson of Augustus, by whom he was adopted son and heir. In 20 B.C. he undertook some movements in Asia which resulted in the recovery of the standards lost at Carrhae by Crassus, 53 B.C. He succeeded to the empire on the death of Augustus (14 A.D.), and reigned until 37 A.D. (I. iii. 2; viii. 2; ix. 1; xii. 26).

Tĭbullus, -i, m.: (55-19 B.C.) Albius Tibullus, an elegiac poet of Rome. His estate at Pedum had been much reduced by the Civil Wars, but he was able to live an easy life. His poems were amatory, being addressed to Delia and Nemesis, both of whom he found faithless (I. iv. 1).

U.

Ulixes, -is, m.: (English **Ulysses**; Greek, *Odysseus*), king of Ithăca (*Thiaki*), a rocky island off the coast of Epirus. He was the son of Laertes, and by his wife Penelope had a son named Telemachus. During the absence of Ulysses at Troy, and during his wanderings, Penelope was beset with suitors, by baffling whom for so many years she became a type for all time of wifely faithfulness (I. ii. 18; vi. 63; vii. 40).

V.

Vărius, -i, m.: Lucius Varius Rufus, an epic poet of the first rank in the Augustan age, enjoyed the friendship of Maecenas, Horace, and Vergil. He and Plotius Tucca were Vergil's literary executors, and they revised the Aeneid (II. i. 247; *A.P.* 55).

Vergĭlius, -i, m. (70-19 B.C.) Publius Vergilius Maro was born at Andes, near Mantua, in Cisalpine Gaul. After Philippi (42 B.C.) his small estate was assigned to some of Octavianus' veterans, but was restored to him through Pollio's influence. The first Eclogue commemorates his gratitude. His most finished work, the *Georgics*, was undertaken at the suggestion of Maecenas. The *Aeneid* was the work of his later years, and was left without the finishing touches he had meant to give it. In his youth he had written the *Culex* and some minor poems, and there are still extant ten short poems, called *Bucolics* or *Eclogues*, which alone would go far to support Vergil's claim to the first place among the poets of Rome (II. i. 247; *A.P.* 55).

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